

Piano/Vocal

50

GERSHWIN CLASSICS

50

GERSHWIN™ CLASSICS

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THEY ALL LAUGHED

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato (gracefully) $E7$
 $b5$
p simply

The

mf *p*

$C6$ $F7$ $D7$ $Gmi.$ G $G6$ $Bmi.6$ $C\#mi.6$

(semplice) odds were a hun - dred to one a - gainst me. _____ The

$C6$ $F7$ $D7$ G $G6$ $D6$ $G\#dim.$ $E7$

world thought the heights were too high to climb. _____ But

C6 Bmi. Ami. G D#dim. G+ B7 E mi. Bmi

peo - ple from Mis - sou - ri nev - er in - censed me.

Gmi. D E#dim. G6 A7

Oh, I was - nt a bit con - cerned For from

D Dmi. G#dim. G6 A7 F#7 Bmi. Bb7 D G6

hist' - ry I had learned How man - y, man - y times the

D A7 Sus. 4 A7 D7 D+

worm had turned.

Refrain (*happily*)

p-mf

G E mi. A mi. D7 A mi. Am 7-5 D7

They all laughed at Chris-to-pher Co-lum-bus When he said the World was round.—
 They all laughed at Rock-e-fel-ler Cen-ter Now they're fight-ing to get in.—

Bb7 A7 D+ G E mi. A mi. D7

They all laughed when Ed-i-son re-cord-ed sound.—
 They all laughed at Whit-ney and his cot-ton gin.—

G6 G E mi.

mf

They all laughed at
 They all laughed at

A mi. D7 C#7 F#7

Wil-bur and his broth-er, When they said that man could fly.—
 Ful-ton and his steam-boat, Her-shey and his choc'-late bar.—

Bmi. E7 D6 D Bmi.6 A7

They told Mar - co - ni Wire - less was a pho - ney;
 Ford and his Liz - zie Kept the laugh - ers bus - y;

D7 E7 F7 E7 D7 Dma.7 D7 *mf* ⁹G7 G

It's the same old cry. They laughed at me — want - ing
 That's how peo - ple are. They laughed at me — want - ing

G7 G6 G7 B7 E7

you, — Said I was reach - ing for the moon; But
 you, — Said it would be Hel - lo, Good - bye; But

A7 Ami. C6 Eb7 D7

oh, — You came through. Now they'll have to change their tune.
 oh, — You came through. Now they're eat - ing hum - ble pie.

G Emi. Ami. D7 B7 E7⁹

They all said we nev - er could be hap - py, They laughed at us and
 They all said we'd nev - er get to - geth - er; Dar - ling, let's take a

A7 *mf* G E7⁹ C6 D7

how! But Ho, Ho, Ho! Who's got the last laugh
 bow, For, Ho, Ho, Ho! Who's got the last laugh,

G Bdim. B7 A#dim. Bdim. F#dim. D+ || 2. Eb Bb D7

now? He, He, He! Let's at the past laugh,

G E7⁹ C6 D7 G

mf Ha, Ha, Ha! Who's got the last laugh now?

BY STRAUSS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Tempo di Valse Viennoise

f

p

Dm6 E7

A - way with the mu - sic of

Am Dm6 E7 Am

Broad - way! Be off with your Irv - ing Ber - lin!

Oh, I'd give no quar - ter to Kern or Cole Por - ter and

Chords: Dm6, E7, Cm6, D7

Gersh-win keeps pound-ing on tin. How can I be

Chords: Bb m6, C9, F, Gm

civ - il when hear - ing this driv - el? It's on - ly for

Chords: Fmaj7, Gm

night club-bing sous - es. Oh, give me the free 'n' eas - y

Chords: Dm6, Bb m6, F, Fmaj7, F6, E9

Am7 Am6 C D9 C

waltz that is Vi - en - nese - y And go tell the band if

G7 C

they want a hand the waltz must be Strauss's! _____

Bb Bbm C7 Bb

Ya, ya, ya! _____ Give me

mp grazioso

Am Abm C7

oom - pah - pah! _____

f marcato

Refrain:

When I want a mel-o-dy lilt-ing through the house,

Then I want a mel-o-dy By Strauss! It

laughs! it sings! The world is in rhyme, Swing-ing to

three quar-ter time. Let the "Da-nube" flow a-long And the "Fle-der-

mp - mf a tempo

fp *a tempo*

Chords: Gm7, C9, F, Gm7, C7, C9+5, F6, Dm6, E7, Em7, A7, Am7, D7, Gm, Dm7, G7, G7-5, C7, Gm7, C9, Bbm

F Gm7 C7 C9+5 F6

maus!" Keep the wine and give me song By Strauss!

F7 Bb Db Eb F Fdim

By Jo! By Jing! "By Strauss" is the thing! So I say to

mf animato *mp calmo* 3

Gm7 C9 C7+5 F F7 D7 Gm

ha-cha-cha Her - aus! Just give me a oom-pah-pah

C7 C11 1. F Db7 C7 2. F C9 F

By Strauss. When I want a Strauss.

mf *sf*

BUT NOT FOR ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf *rit.*

p (*pessimistically*) *p* (*l. h.*)

Old Man Sun - shine lis - ten, you! Nev - er tell me,

“Dreams come true!” Just try it And I’ll start a ri - ot.

Chords: Eb, Bb+, Bbm, Ab+, Eb+, Gm, A7, A+, Fm, Bb7, Eb, Cm7, Bb7, Eb, Cm7, Am7, D7

G D+ Dm C+ Eb+ Bm Db+ Am D7

Bea - trice Fair - fax, don't you dare Ev - er tell me he will care; I'm

l. h.

Em7 D7 G F# G E°

cer - tain It's the fi - nal cur - tain, I nev - er want to

Fm7 Bb7 Ab Bb7 Cm6

hear From an - y cheer - ful Pol - ly - an - nas, Who tell you

Fm7 Bb7 Cm7 Bb7 Eb Bb7

fate, Sup - plies a mate; It's all ba - na - nas! They're writ - ing
(He's knock - ing)

Refrain: *Rather slow (smoothly)*

p-mf Eb Bb7 Cm7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

songs of love, — But not for me. A luck - y
on a door, — But not for me. He'll plan a

p-mf

F7 Bb7 Eb7

star's a - bove, — But not for me. With love to
two by four, — But not for me. I know that

Eb+ Ab Fm7 F#° Eb Cm Bb7 Eb

lead the way I've found more clouds of gray same, Than an - y
love's a game; I'm puz - zled, just the same, Was I the

Eb+ Fm7 Fm6 F7-5 Bb7 Eb Bb7

Rus - sian play Could guar - an - tee. I was a
moth or flame? I'm all at sea. It all be -

E♭ B♭7 Cm7 B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭7 F7

fool to fall — And get that way; Heigh-ho! A - las! and al -
 gan so well, — But what an end! This is the time a fell -

B♭7 E♭7 A♭+ E♭7 E♭+ A♭

so, Lack - a - day! Al - though I can't dis - miss
 er needs a friend, When ev - 'ry hap - py plot

Fm7 Cm Fm F#° E♭ G7 Cm C7+5 Fm7

The mem - 'ry of his kiss, I guess he's not
 Ends with the mar - riage knot, And there's no knot

B♭7 1. *E♭ Am6 Fm A7 B♭* 2. *E♭ B♭7 E♭ D° E♭*

for for me. He's knock - ing me. —

ISN'T IT A PITY

Music and Lyrics by
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and IRA GERSHWIN

Moderato

The piano introduction is in 6/8 time, marked Moderato. It features a melody in the right hand with triplets and a bass line in the left hand. The dynamic is marked *mf* (mezzo-forte). The introduction consists of three measures.

Am6

Dm7-5

The vocal entry begins with a piano (*p*) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: *Michael*: Why did I wan - der, Here and there and yon - der, *Ilse*: While you were flit - ting I was bus - y knit - ting, The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mp* (mezzo-piano).

C

Dm9

G7

C

The vocal entry continues with the lyrics: Wast - ing pre - cious time, For no rea - son or hop - ing I'd sur - vive, Hop - ing you'd ar - The piano accompaniment features a melody in the right hand and a bass line in the left hand.

F

G7

G7/F

C/E

B7

Bb7

A7

*cresc.*rhyme?
-rive —Is - n't it a pit - y? Is - n't it a crime?
All my Dres - den boy friends Were on - ly half a - live.*cresc.*

D9

Dm7-5

My jour - ney's end - ed;
Sleep - y was Her - mann,Ev - 'ry - thing is splen - did:
Fritz was like a ser - mon,

C

F#m7-5/A

B7

Em

Am

Meet - ing you to - day
Hans was such a bore!Has giv - en me a
How well you planned it!

Em7

A7

D7sus4

D7

G7

G7+5

Won - der - ful i - dea, —
I just could - n't stand itHere I stay!
An - y more!

C

Em7

F

B7+5

Em

A7

p - mf not fast, with expression

It's a fun - ny thing,

I look at you —

I get a thrill

*con calore**p - mf*

Dm

G7

C

C9/E

F

C/E

Dm7 G11

I nev - er knew, —

Is - n't it a pit - y

we nev - er met — be -

C/E

A^o7

G7

C

Em7

fore?

Here we are at last!

F

B7+5

Em

A7

Dm7

G7

It's like a dream!

The two of us —

A per - fect team!

C

C9/E

F

C/E

Dm7 G11

C

Dm7 G7

Is - n't it a pit - y we nev - er met be - fore?

C Dm9 Am6 Em/B Em F#11 B7

Im - ag - ine all the lone - ly years we've wast - ed:
Im - ag - ine all the lone - ly years you've wast - ed:

Em A7 G6/D G

You, with the neigh - bors, — I, at sil - ly la - bors; What joys un -
Fish - ing for sal - mon, Los - ing at back - gam - mon. What joys un -

Am7 D7 G7 F9+11 F7

tast - ed! You, read - ing Hei - ne, I, some - where in Chin - a.
tast - ed! My nights were sour - Spent with Scho - pen - hau - er.

C

Em7

F

B7+5

p

Hap - pi - est of men I'm sure to be, —
 Let's for - get the past Let's both a - gree —

p

Em A7 Dm G7

If on - ly you — will say to me, —
 That I'm for you — And you're for me, —

C C9+5 Fmaj7 Em7 Dm7 G9

"It's an aw - ful pit - y, We nev - er, nev - er met be -
 And it's such a pit - y, We nev - er, nev - er met be -
 ten.

1 C Dm7 G7 G7+5 2 C C7+5 G7 C

fore."

mf

fore."

Moderato

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The piano part begins with a mezzo-forte (*mf*) dynamic. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a harmonic foundation with chords and a steady bass line.

G Em7 Em6 Am7 D7 G
 The man who on - ly lives for mak - ing mon - ey Lives a life that is - n't

Em7 3 Am7 D7 B+5 B Em Am7. D7 Gmaj7 G6

nec - es - sa - ri - ly sun - ny. Like - wise the man who works for fame,

D Fdim Em7 A7 D9

There's no guar - an - tee that time won't e - rase his name.

D9+5 D7+5 G Em7 Em6 Am7 D7

The fact is, the on - ly work that real - ly brings en - joy - ment

G G(F#bass) Em6 F#7 Bm Bm7 Bdim Em6

Is the kind that is for girl and boy meant, Fall in love you won't re - gret it,

Bm E7-9 Am9 Cm6 D7 G6 Am6

That's the best work of all if you can get it. _____

Refrain: (*smoothly*)

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

Hold - ing hands at mid - night 'Neath a star - ry sky,

p - mf

G G6 Am7 G C6 G Edim D11 G

Nice Work - If You Can Get It, And you can get it if you try. —

B7+5 E9 A7+5 D9 G7 C9 A9 A7-9

Strol - ling with the one girl, Sigh - ing sigh af - ter sigh,

3

G G6 Am7 G C6 G Edim D11 G

Nice Work - If You Can Get It, And you can get it if you try. —

Em C9+11 C9 Em Em7 A9

Just im-ag - ine some - one — Wait - ing at the cot - tage door,

mp

Dm Em7 A7+5 D G F#7-5

Where two hearts be - come one — Who could ask for an - y - thing more?

B7+5 E9 A7+5 D9 G7 C9 3 A9 A7-9

Lov - ing one who loves you, And then tak - ing that vow,

p

G G6 Am7 G F7-5 E7 Am9 D11 C7

Nice Work_ If You Can Get It, And if you get it, _____ Won't you tell me

f

1. G Em7 Am6 C+5 2. G F+5 Eb7 D7+5 G6/9

how? how? _____

mf *mf*

THE MAN I LOVE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Andantino semplice

mp *dim. e rall.*

The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Andantino semplice'. The dynamics start at mezzo-piano (mp) and end with a decrescendo and rallentando (dim. e rall.).

p molto semplice

When the mel-low moon be-gins to beam, Ev-'ry night I dream a lit-tle dream,

The first line of the song features a vocal melody and piano accompaniment. The piano part is marked 'p' (piano) and 'molto semplice'. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is 'Andantino semplice'. The dynamics start at piano (p) and end with a decrescendo.

And of course Prince Charm-ing is the theme, The he for me. Al-

The second line of the song continues the vocal melody and piano accompaniment. The piano part is marked 'p' (piano) and 'molto semplice'. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is 'Andantino semplice'. The dynamics start at piano (p) and end with a decrescendo.

E^b *B^b7* *Gm* *Cm6* *Cdim*

though I re - al - ize as well as you, It is sel - dom that a dream comes true,

B^b *F7(b9)* *B^b* *B^bdim* *A^b* *B^b7*

To me it's clear That he'll ap - pear.

dim. *poco rall.*

Refrain (slowly)

E^b *E^bm* *B^bm*

Some-day he'll come a - long, The man I love; And he'll be big and strong,

P molto semplice e dolce

C7aug5 *Fm7-5* *B^b7*

The man I love; And when he comes my way, I'll do my best to

E^b A^b maj.7 Gm B^b7 E^b

make him stay. He'll look at me and smile,

p

E^bm B^bm C7aug5 C7

I'll un-der-stand; And in a lit-tle while He'll take my hand;

Fm7-5 B^b7 B^b7(sus) B^b7(6) E^b E^b maj.7 A^b

And though it seems ab-surd, I know we both won't say a

E^b A^b dim A^b7 G7 Cm Cm7 D7 D^b dim Cm

word. — May-be I shall meet him Sun-day, may-be Mon-day, may-be

mf poco espr.

G7

Cm

Cm7

D7

Ddim

Cm

Gdim

not;

Still I'm sure to meet him one day, May - be Tues - day will be

*poco rit.*A^bB^b7E^bE^bm

my good news day.

He'll build a lit - tle home,

Just meant for two,

*dim.**p a tempo*B^bm

C7aug5

C7

Fm7-5

From which I'll nev - er roam,

Who would, would you?

And so all else a - bove,

B^b7

Fm7

B^b7E^bA^b6

1.

E^bB^b7

2.

E^b

I'm wait - ing for the man I love.

love.

*mp**p*

Ed.

*

CLAP YO' HANDS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Dm A+5 Dm7 G

Come on, you chil-dren, gath-er a-round,

Dm7 G A7+5 Dm Bb7 Bm7-5 A+5

Gath-er a-round, you chil-dren— And we will lose that e-vil spir-it called the

Dm Bb7 A7 Dm A+5 Dm7 G

Voo - doo. — Noth-in' but trou-ble if he has found,

Dm7 G A7+5 Dm Bb7

If he has found you, 'chil-dren, — But you can chase the Hoo - doo

f *p* *mf marcato*

Gm7 C7 F Bm7-5

with the dance that you do. —

mf marcato

Am E7 Am Fdim. A E7 A A7

Let me lead the way; Ju - bi - lee to - day. —

mp

Dm A+5 Dm7 G A7+5 Dm G7 C7

He'll nev - er hound you, Stamp on the ground, you chil - dren! Come on!

p

REFRAIN F C7 F

Clap - a yo' hand! Slap - a yo' thigh! Hal - le - lu - yah! Hal - le -

p-f

C7 F7 B \flat B \flat 7 B \flat 6 D \flat m6 C7 F

lu-yah! Ev-'ry - bod - y come a - long and join the ju - bi - lee!

F+5 F C7 F

Clap - a yo' hand! Slap - a yo' thigh! Don't you lose time, don't you

C7 F7 B \flat B \flat 7 B \flat 6 D \flat m6 C7 F

lose time, Come a - long, it's shake yo' shoes time now for you and me!

G7 C Fm F Fm C C7

On the sands of time you are on - ly a peb - ble;

Fmaj.7 B \flat B \flat m C+5 C7+5 Fm

— Re-mem-ber, trou-ble must be treat-ed just like a re-bel, —

C7 F C7 F

Send him to the deb-ble! Clap-a yo' hand! Slap-a yo' thigh! Hal-le-lu-yah! Hal-le-

C7 F7 B \flat B \flat 7 C7

lu - yah! Ev-'ry bod - y come a - long and join the ju - bi -

1. F D \flat 7 C7 2. F B \flat F

lee. lee.

mf sfz

HE LOVES AND SHE LOVES

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato
F#m7-5 F7 E7 pAm

Now — that I have found you

mf *rall.* *p a tempo*

Bell

D9 Gm7 C7 Gm7 C7

I — must hang a - round you, Though — you may re - fuse me,

Fmaj9 F6 Bbm7 Eb7 Bbm7 Eb7

You will nev - er lose me. If — the hu - man race is

$A\flat maj7$ $A\flat 6$ $A\flat maj7$ $A\flat 7$ C $F7-5$
 full of hap - py fac - es, It's be - cause they

$E\flat 7$ C $D\flat 7$ $G7$ C *rall. e dim.* $D7$ $G\flat 7$ $C9$
 all love That won - drous thing they call love.

colla voce

Slowly, with sentiment
 Refrain: F $p - mf$ $C9$ $A\flat 7-5$
 He loves and she loves and they love, So

p - mf

$D+$ $D7$ $G\flat 7$ $G\flat 7-5$ C $C7$ F $D\flat 7$
 why can't you love and I love, too?

scherzando

Gm7 C7 F C9 Am7-5

Birds love and bees love and whis - per - ing

D+ D7 Gm7 Gm7-5 C C7 F Bm7-5 Bb7

trees love, And that's what we both should do.

Am7 Abm6 Gm7 C7 F7 C7 F9

Oh, I al - ways knew, some day

Bb6 F7 . Bb Bb6 D7

you'd come a - long; We'll make a

Am7-5 D7 Gm Gm7 C7 Gm7 *rit.* C7

two - some that just can't go wrong, hear me:

rit.

F *a tempo* C9 Am7-5

He loves and she loves and they love, So

a tempo

D+ D7 Gm7 Gm7-5 C C7

{ won't why you can't love you me love as and I love love,

1. F G9-5 F7 Bb Gm7 C C7 2. F G9-5 F

you. too?

I'VE GOT A CRUSH ON YOU

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto giocoso (gaily)

He: How
She: How

mf

Bb

glad the man - y mil - lions of An - na - belles and Lill - ians would be
glad a mil - lion lad - dies from mill - ion - aires to cad - dies would be

mf

F7 Bb Fdim F7 Bb

to cap - ture me! But you had such per - sist - ence, you

mf

D A7 D

wore down my re-sist-ance: I fell, _____ and it was swell. _____

Cm7 F7(6) B^b B^bdim Cm7 F7 B^b6 Cm7 F7

She: You're my big and brave and hand-some Ro-me-o. How I

B^b Bmaj.7 B^b6 C7(6) F7 B^b

won you I shall nev-er, nev-er know. He: It's not that you're at-trac-tive, But

Gm7 C7 F9 Cm7-5 F7

oh my heart grew ac-tive when you _____ came in-to view. _____

Refrain Bbmaj.7 Bbdim Cm7 F7

He: I've got a crush on you, — Sweet - ie Pie. —
 She: I've got a crush on you, — Sweet - ie Pie. —

mp

Bbmaj.7 Bbdim Cm7 F7 Bb Bbmaj.7

All the day and night-time hear me sigh. — I nev - er had —
 All the day and night-time hear me sigh. — This is - n't just —

mf

Gm7 C9 C7 Gm7 C9 C7

— the least no - tion — that I could fall with — so much e -
 — a flir - ta - tion: — We're prov-ing that there's — pre-des - ti -

F9

Bbmaj.7

Bbdim

Cm7

mo - tion.
na - tion.Could you
I couldcoo, -
coo, -Could you care -
I could care -*mp*

F7

Bbmaj.7

Bbdim

Cm7

Daug.5(b9) D7

for a cun-ning
for that cun-ningcot - tage
cot - tagewe could
we couldshare? -
share. -The
Your

Gm7

C7

Bbmaj.7

Bb

C9

C#dim C9

world will par - don my
mush I nev - er shallmush,
shush,'Cause I've got a crush, my ba -
'Cause I've got a crush, my ba -*sf**mf*

F#m7 F7

1.

Bb

Em7-5

Cm7 F7

12.

Bb

Em7-5

F7 Bb

- by, on
- by, on

you. I've got a

you.

*mf**fz*

LOVE IS SWEEPING THE COUNTRY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

G° $Bb7$ G° $Bb7$ C°

Why are peo - ple gay All the night and day, Feel - ing as they

Eb $F9$ $Fm7$ $Bb7$ $Ebmaj7$

nev - er felt be - fore? What is the thing That makes them sing? ___

$E\flat 6$ G° $B\flat 7$ G° $B\flat 7$
 Rich man, poor man, thief, Doc - tor, law - yer, chief,

C° $E\flat$ $B9$
 Feel a feel - ing that they can't ig - nore; It plays a

E $F7$
 part In ev - 'ry heart, And ev - 'ry

mf

$Fm7$ $B\flat 7$ $Fm7$ $B\flat 7$
 heart is shout - ing "En - core!"

Refrain:

Eb Bb^o
 Love is sweep - ing the coun - try, Waves are hug -
 Bb⁹ Bb^o Bb⁹ Bb⁷ Bb^o C^o D^o Bb^o Cm6 D^o Bb^o
 ging the shore, All the sex - es From Maine to Tex -
 Cm6 F7-5 Eb C^o Ab Bb⁹
 as Have nev - er known such love be - fore.
 Eb Eb⁹ Eb⁷ Ab
 See them bill - ing and coo - ing, Like the bird -
 sfz sfz

ies a - bove, _____ Each girl and boy a - like,

Chords: $A\flat+$, $F9$, $A\flat m$, $E\flat$, $G7$

Shar - ing joy a - like, Feels that pas - sion - 'll Soon be na -

Chords: $C7$, $F7$, $B\flat7$, $E\flat$, $G7$, $C7$, $F7$

tion - al. Love is sweep - ing the coun - try, _____ There

Chords: $B\flat7$, $E\flat$, $A\flat+$, $F9$

nev - er was so much love. _____ love. _____

Chords: $A\flat m$, $B\flat7+5$, $E\flat$, $E\flat$, $E9$, $E\flat$

MY ONE AND ONLY (What Am I Gonna Do)

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf *fit.*

F *p* *Bb7* *F* *Bb7*

He: To show af - fec - tion in your di - rec - tion,
She: It's time you woke up, it's time you spoke up,

p a tempo

F *Dm7* *Gm9* *C7* *F* *C7* *F* *C9*

you know I'm fit and a - ble.
my praise you've nev - er chant - ed.

F *Bb7* *F* *Bm7-5 E7*

I more than mere - ly love you sin - cere - ly,
Though we're not strang - ers, you see the dan - gers

Am C C+ Am Em7 Am F#o7

my cards are on the ta - ble.
of tak - ing me for grant - ed.

C7 F F+ Dm F#o7

There must be lots of oth - er men you hyp - no - tize.
And if you cared you should have told me long a - go;

C7 F Gbmaj7 G7 F7

All of a sud - den I've be - gun to re - al - ize as fol - lows:
dear, oth - er - wise, how in the world was I to know? Oh, lis - ten:

Refrain: Cm7-5 F7 Cm7-5 F7

p-mf a tempo 3

He: My one and on - ly, what am I gon - na do if you turn me down, -

p-mf a tempo 3

Cm7-5 Eb7 F7 Bb6 Bb Bbm

When I'm so cra - zy o - ver you?

espressivo *mf*

Cm7-5 F Cm7-5 F

I'd be so lone - ly, where am I gon - na go if you turn me down? _

p *mf*

Cm7-5 Eb7 F7 Bb6 F Bb F7

Why black - en all my skies of blue? I tell you

espressivo

Bb Bbmaj7 Bb7sus4 Eb7

I'm not ask - ing an - y mir - a - cle; it can be done! It

mf

Eb m

Bb

Bbmaj7

Bb7sus4

can be done! — I know a cler - gy - man who will grow lyr - i - cal

Eb7

Gb9

F7

Cm7-5

p

F

and make us one, and make us one. So my one and on - ly, there

Cm7-5₃

F

Cm7-5

Eb7

F7

is - n't a rea - son why you should turn me down — when I'm so cra - zy o - ver

1.

Bb

Bo

F7

2.

Bb

Eb m

Bb

you! you!

PRELUDE I

By
GEORGE GERSHWIN

Allegro ben ritmato e deciso (M.M. ♩=100)

The first system of musical notation for 'Prelude I' by George Gershwin. It features a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The tempo is marked 'Allegro ben ritmato e deciso' with a metronome marking of 100. The first measure is marked *f con licenzia*. The second measure is marked *ff a tempo*. The third measure is marked *col 8va*. The fourth measure is marked *8*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The second system of musical notation for 'Prelude I' by George Gershwin. It continues the piece with a grand staff. The key signature remains one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The third system of musical notation for 'Prelude I' by George Gershwin. It continues the piece with a grand staff. The key signature remains one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The fourth system of musical notation for 'Prelude I' by George Gershwin. It continues the piece with a grand staff. The key signature remains one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The final measure is marked *decresc.*

First system of musical notation. The treble clef staff begins with a whole rest, followed by a series of eighth notes. The bass clef staff contains a continuous eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). An asterisk (*) is placed below the bass staff.

Second system of musical notation. The treble clef staff features triplet eighth notes. The bass clef staff continues the eighth-note accompaniment. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).

Third system of musical notation. The treble clef staff has a half note followed by eighth notes. The bass clef staff continues the eighth-note accompaniment. Dynamics include *decresc.* (decrescendo) and *p* (piano). An asterisk (*) is placed below the bass staff.

Fourth system of musical notation. The treble clef staff features a half note followed by eighth notes. The bass clef staff continues the eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano).

Fifth system of musical notation. The treble clef staff features a half note followed by eighth notes. The bass clef staff continues the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).



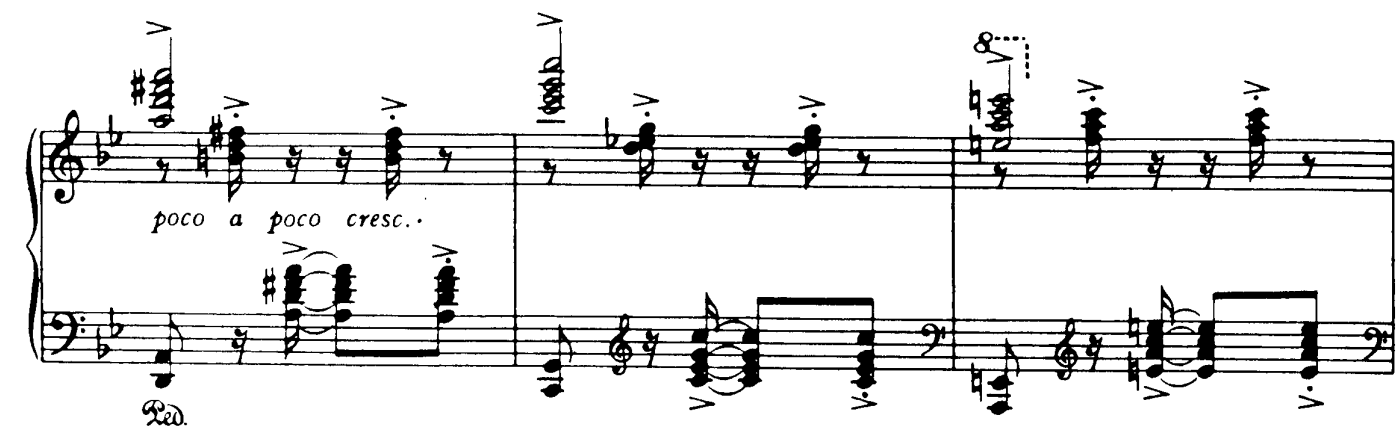
First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, including a trill in the third measure. The bass staff provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).



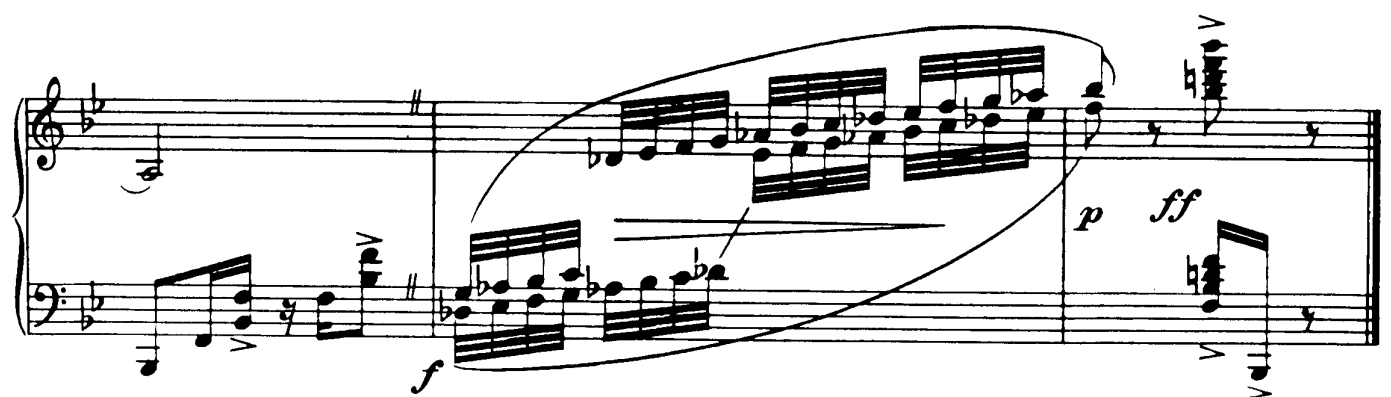
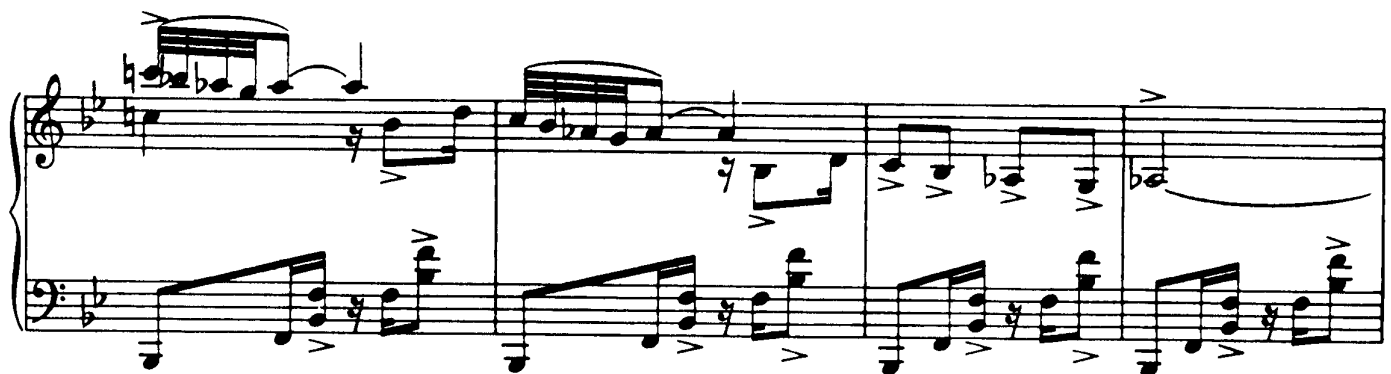
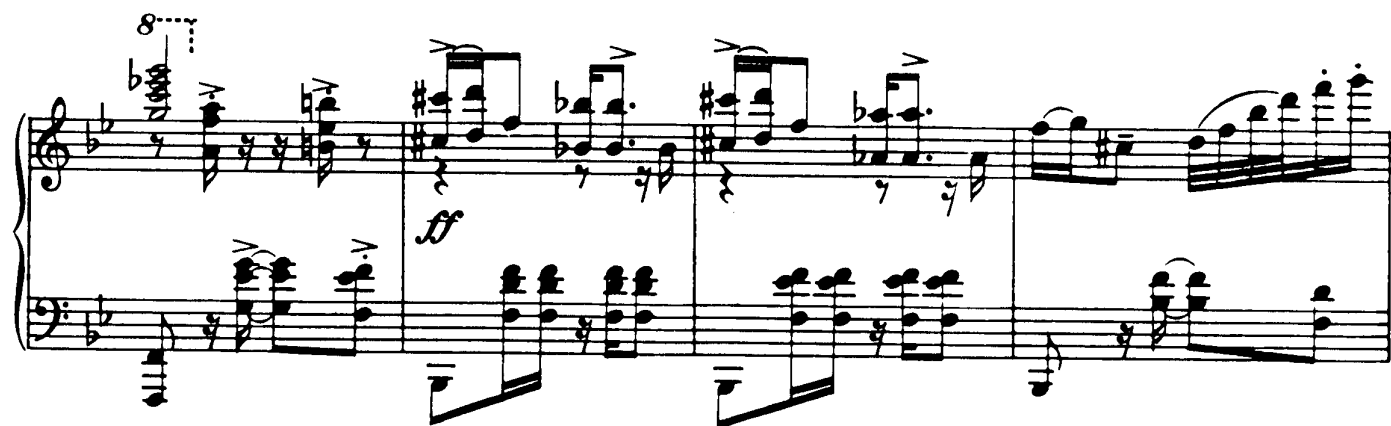
Second system of musical notation. The treble staff continues the melodic development with sixteenth-note passages. The bass staff features a steady eighth-note accompaniment. Dynamics include *f* and *p*.



Third system of musical notation. The treble staff has a more active melodic line with many beamed sixteenth notes. The bass staff has a complex accompaniment with many beamed sixteenth notes and chords. Dynamics include *f*.



Fourth system of musical notation. The treble staff features a series of chords with a crescendo marking: *poco a poco cresc.*. The bass staff continues with a complex accompaniment. A *Red.* (Reduction) marking is present at the bottom left.



PRELUDE II

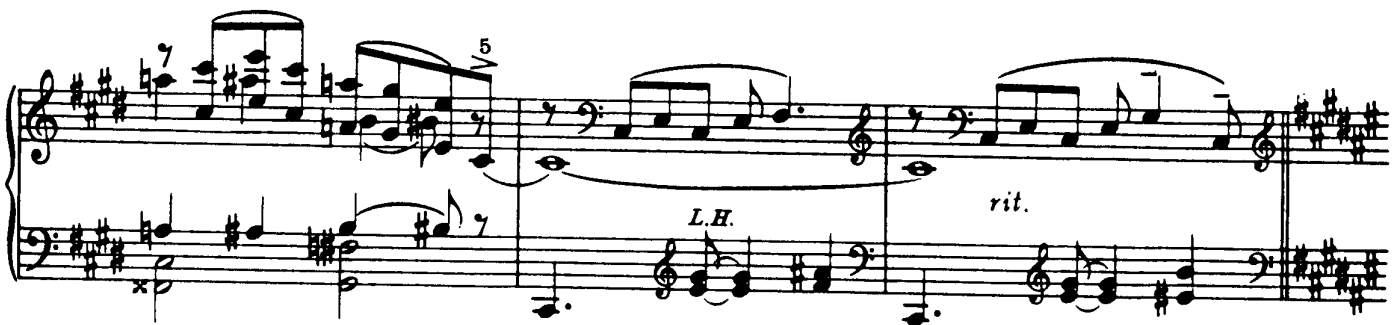
By
GEORGE GERSHWIN

Andante con moto e poco rubato (M.M. ♩ = 88)



*Tr. * Tr. * Tr. * Tr. * simile*





* Optional Version: Reverse Hands
a tempo



First system of musical notation. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many accidentals. A dynamic marking of *pp rit.* is present in the right hand.

Tempo I

p legato

Second system of musical notation, marked *Tempo I* and *p legato*. The music consists of flowing, connected lines in both hands.

Third system of musical notation. It includes a triplet of eighth notes in the right hand, indicated by a '3' over the notes.

Fourth system of musical notation. It features a dynamic marking of *f* (forte) in the right hand and *p subito* (piano subito) in the left hand.

Fifth system of musical notation. It includes a dynamic marking of *dim.* (diminuendo) in the right hand and *L.H.* (Left Hand) in the left hand. The system concludes with a double bar line and a repeat sign.

PRELUDE III

By
GEORGE GERSHWIN

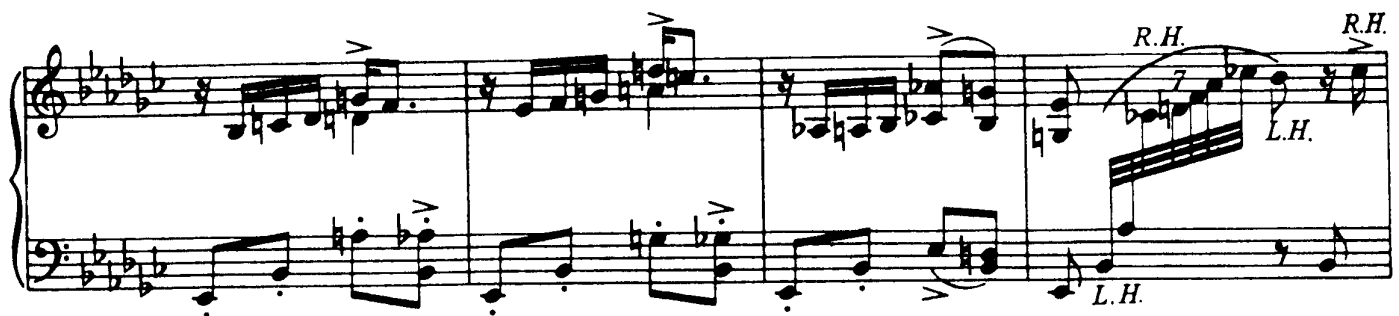
Allegro ben ritmato e deciso (M.M. ♩-116)

First system of musical notation (measures 1-4). The right hand (R.H.) is marked *f* and features a triplet of eighth notes. The left hand features a steady eighth-note accompaniment. The tempo is *Allegro ben ritmato e deciso* (M.M. ♩-116). The system concludes with a *meno* marking.

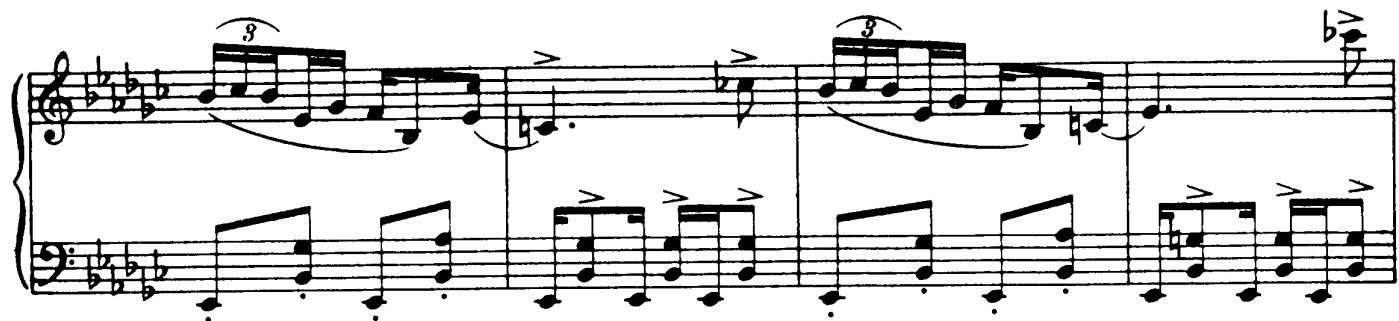
Second system of musical notation (measures 5-8). The right hand features a triplet of eighth notes. The left hand continues the eighth-note accompaniment. The tempo is *mf a tempo*.

Third system of musical notation (measures 9-12). The right hand features a triplet of eighth notes. The left hand continues the eighth-note accompaniment.

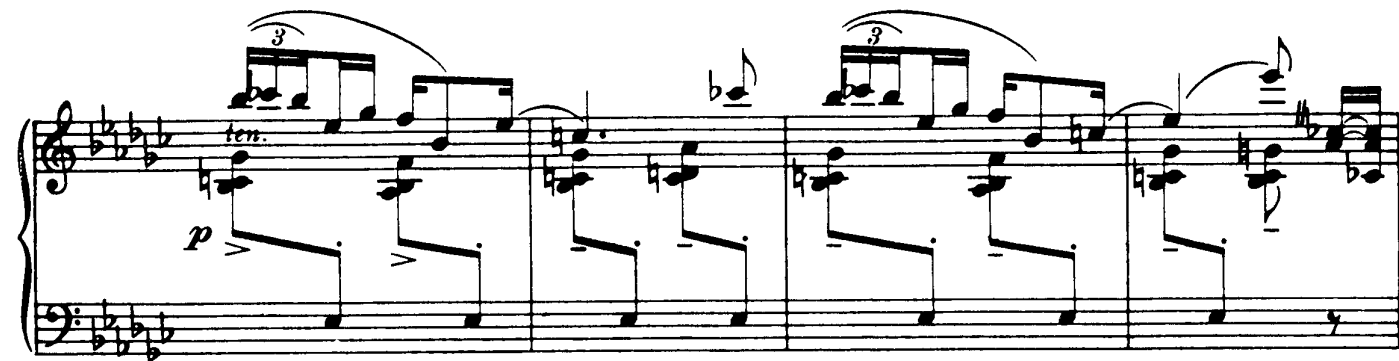
Fourth system of musical notation (measures 13-16). The right hand features a triplet of eighth notes. The left hand continues the eighth-note accompaniment.



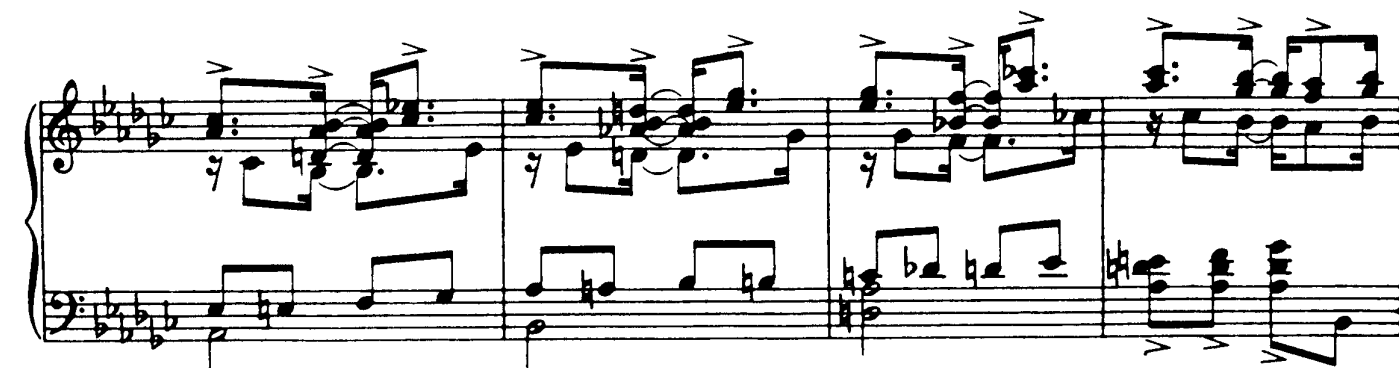
First system of musical notation. The right hand (R.H.) features a melodic line with eighth-note triplets and a final flourish marked with a '7'. The left hand (L.H.) provides a bass line with eighth notes and some triplet markings. The key signature has three flats.



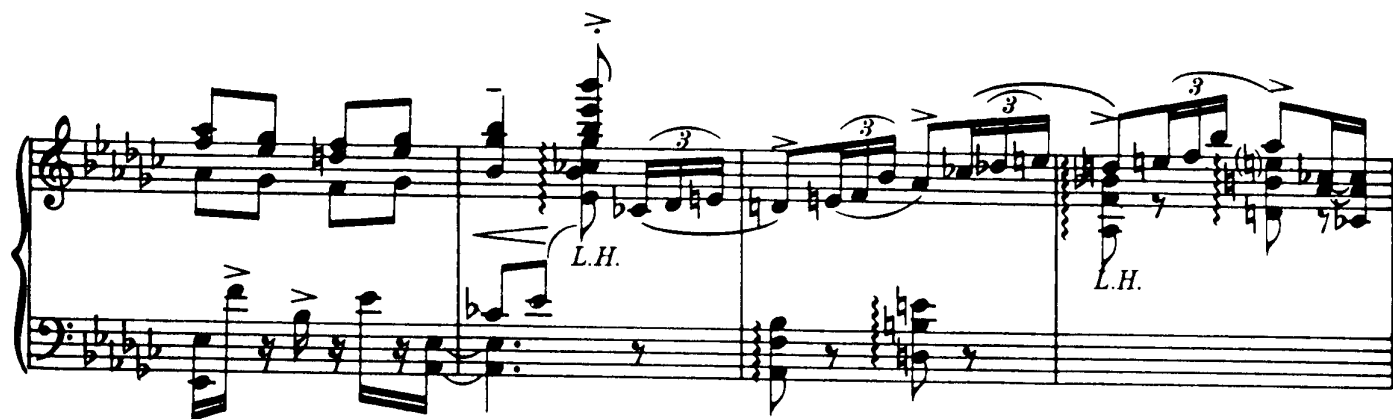
Second system of musical notation. The right hand (R.H.) contains eighth-note triplets and a final measure with a flat. The left hand (L.H.) continues with a bass line, including some triplet markings.



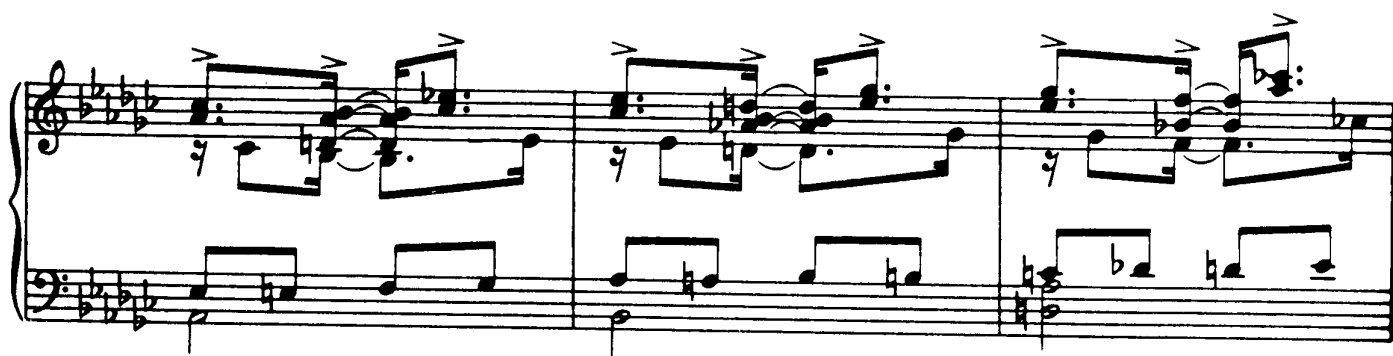
Third system of musical notation. The right hand (R.H.) includes a triplet and a measure marked 'ten.'. The left hand (L.H.) starts with a piano (*p*) dynamic and features a descending line with some triplet markings.



Fourth system of musical notation. The right hand (R.H.) features a complex melodic line with many triplet markings. The left hand (L.H.) provides a bass line with some triplet markings.



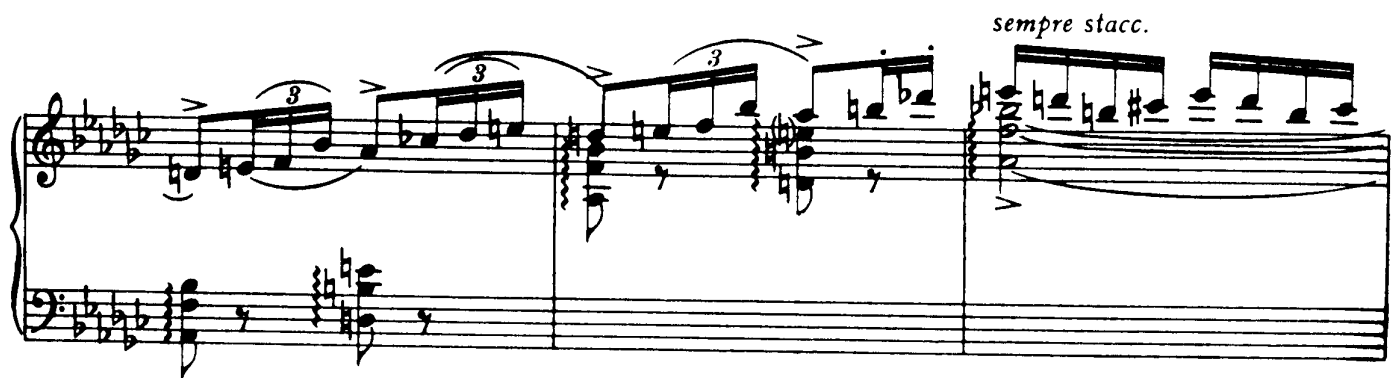
First system of musical notation. The right hand (R.H.) features a complex melodic line with triplets and slurs. The left hand (L.H.) provides a bass line with some rests. The key signature has three flats (B-flat, E-flat, A-flat).



Second system of musical notation. The right hand continues with a melodic line featuring slurs and accents. The left hand has a steady bass line.



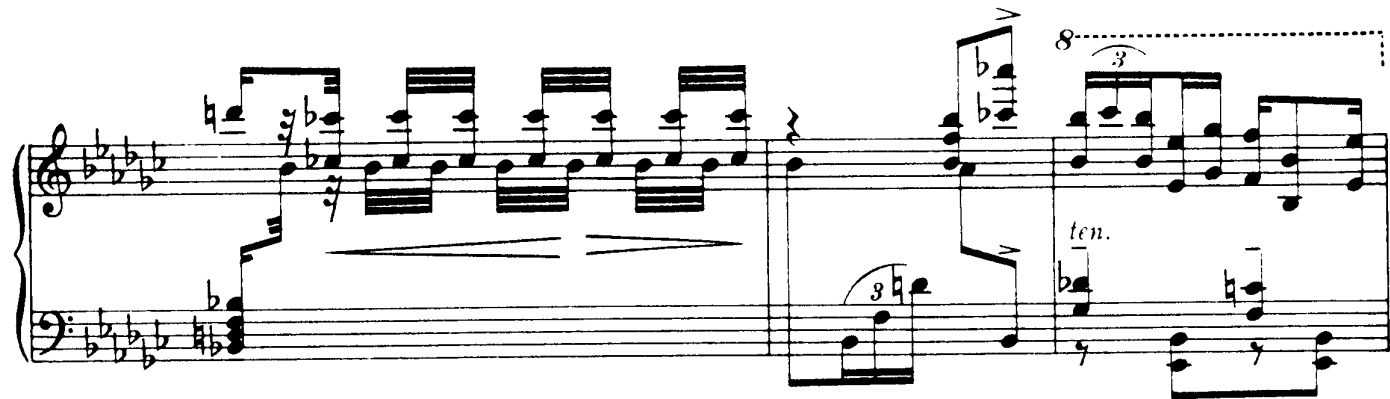
Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with some rests.



Fourth system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand has a bass line. The instruction *sempre stacc.* is written above the right hand.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets. The left hand provides a harmonic accompaniment with chords and single notes.



The second system continues the musical piece. It includes a crescendo hairpin in the left hand. The right hand has a triplet of eighth notes marked with an '8' and a '3'. The left hand has a triplet of eighth notes marked with a '3'. The system ends with a 'ten.' (tension) marking and a triplet of eighth notes in the right hand.



The third system features a dashed box spanning the first two measures, containing an '8' and a '3'. The right hand (R.H.) and left hand (L.H.) are clearly labeled. The right hand has a triplet of eighth notes marked with an '8' and a '3'. The left hand has a triplet of eighth notes marked with a '3'. The system ends with a triplet of eighth notes in the right hand.



The fourth system continues the musical piece. It includes a dashed box spanning the first two measures, containing an '8' and a '3'. The right hand (R.H.) and left hand (L.H.) are clearly labeled. The right hand has a triplet of eighth notes marked with an '8' and a '3'. The left hand has a triplet of eighth notes marked with a '3'. The system ends with a triplet of eighth notes in the right hand.

SWANEE

Words by
IRVING CAESAR

Music by
GEORGE GERSHWIN

Moderato



Fm Bbm Fm Gm7 C7 Fm G7 Bbm7

I've been a - way from you a long time — I nev-er thought I'd miss you

mf mf

The first line of the song features a vocal melody with a long note on 'time' and a piano accompaniment with a steady eighth-note bass line. Dynamics include mezzo-forte (mf).

Fm Bbm Fm Bbm Fm C7 Fm

so — Some-how I feel Your love was real, Near you

sfz

The second line continues the vocal melody and piano accompaniment. The piano part includes a crescendo leading to a sforzando (sfz) dynamic on the final chord.

C C7 Fm Bbm Fm

I long to be, — The birds are sing-ing, It is song - time, —

mf

The third line concludes the vocal melody and piano accompaniment. The piano part features a mezzo-forte (mf) dynamic and a final cadence.

Gm7 C7 Fm G7 Bbm7 Fm Bb

The ban-jos strum-min' soft and low, I know that

mf

Fm Bb Fm C7 Fm C7 Fm Fm7 G7 Dbm6

you Yearn for me too; Swan-ee You're call-ing me.

sfz

REFRAIN

F F+ Bb Gm7 C9 F Gm7

Swan - ee How I love you, How I love you My dear old Swan-ee;

mp-mf

F C F C7 F Db7 C9 Gm D7 Db7 C9

I'd give the world to be A-mong the folks in

F C9 Am E C7 F F+ Bb

D-I-X-I - E-ven now my Mam - my's Wait-ing for me, Pray-ing for me Down

Gm7 C9 F Gm7 F C F C7 F F+ Bb F+ Gm F#dim C7 Dm C Bb

by the Swan-ee, — The folks up north will see me no more — When I go to the

Am C7 F 1. Bdim C7 Cdim C7 C9+ 2. To Trio spoken D7 Bb7 F

Swan-ee shore. — (I'll be hap-py I'll be hap-py)

TRIO C7 F C7

Swan-ee — Swan-ee — I am com-ing back to

Bb F C7 F

Swan-ee — Mam-my — Mam-my —

F F7 G9 C7 1. F Bbdim C7 2. F D7 Bb7 F

I love the old folks at home. home.

WHO CARES? (SO LONG AS YOU CARE FOR ME)

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato *Brightly*

The piano introduction is in 4/4 time, marked 'Moderato Brightly'. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of eighth-note chords and a melodic line, while the left hand provides a steady bass line. A 'poco cresc.' (poco crescendo) marking is placed over the second measure. The introduction concludes with a strong accent on the final chord.

The first vocal line begins with the lyrics 'Let it rain and thun-der! Let a mil-lion'. The melody is in the treble clef, with a piano (*p*) dynamic marking. Chord symbols above the staff include C9, C, C9, C, Ab7, and Db. The piano accompaniment in the left hand features a rhythmic pattern of eighth notes and chords, with a piano (*p*) dynamic marking.

The second vocal line begins with the lyrics 'firms go un-der!'. The melody continues in the treble clef, with a piano (*p*) dynamic marking. Chord symbols above the staff include Dm, G7, Am7, Dm, Am7, Dm, C9, C, C9, C, and Ab7. The piano accompaniment in the left hand continues with a rhythmic pattern of eighth notes and chords.

$\text{D}\flat$ Dm G7 Am7 Dm Am7 B7 Em
 Stocks and bonds that I've been burned with. I love you and

Am Em Am G
 you love me And that's how it will al- ways be, And noth- ing else can

Am7 D7 F G7 F G7 C9 C C9 C $\text{A}\flat 7$ D7-5
 ev- er mean a thing. Who cares what the pub- lic

G $\text{B}\flat\text{m}$ Cm G C9 C C9 C $\text{A}\flat 7$ D7-5 G G7 *poco rall.* Em G7
 chat- ters? Love's the on- ly thing that mat- ters. Who

Refrain $c7$ *(in a lilting manner)*

p-mf cares If the sky cares to

p-mf melody well pronounced

F+5 fall in the sea? Who Who

C Dm Em C \flat 7 Dm7 Em G7

cares What banks fail in Yon kers? me? How his to ry rates

C G7 Am7 E7 Am A \flat 7 D+5 G7

Long as you've got a kiss that con - quers, Long as your kiss in - tox - i - cates me!

The musical score is written for voice and piano. The key signature has one flat (B-flat). The tempo/mood is indicated as 'in a lilting manner'. The dynamics range from piano (p) to mezzo-forte (mf). The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano part features a steady bass line and chords that support the vocal melody. The lyrics are written below the vocal line, with some words split across lines. The chords are indicated above the piano part.

mp ^{C7} Why should I care? Life is

mp *ben cantando*

^{G+5} ^{C+5} ^{E7}

^{Am} one long — ju - bi - lee, ^{D7} So long as I care —

^{Ab7} *mf* ^C

mf

^{C°7} for you — ^{Dm7} And ^{Em} you ^{A7} care — ^{Dm} for ^{G7} 2nd time optional

1 ^C me. — ^{G7} Who ^C me. —

2

OF THEE I SING

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Assai moderato

Piano introduction in B-flat major, 4/4 time, marked Assai moderato. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and eighth notes.

tranquillo (smoothly) *p* *tranquillo a tempo*

From the Is - land of Man - hat - tan to the Coast of Gold, From North to

Chords: Eb, Bb7 sus.4, Eb, Fm, Eb, Bb7 sus.4, Eb

The first system of the vocal melody and piano accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked *tranquillo (smoothly)* and *p* (piano). The lyrics are "From the Is - land of Man - hat - tan to the Coast of Gold, From North to".

South, From East to West, You are the love I love the best.

Chords: Bb7 sus.4, Bb7, Eb ma.7, Ab, Bb7, Eb ma.7, D7

The second system of the vocal melody and piano accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are "South, From East to West, You are the love I love the best." The chords are Bb7 sus.4, Bb7, Eb ma.7, Ab, Bb7, Eb ma.7, and D7.

G Am7 G Am7 G D7 sus.4

mp

You're the dream girl of the sweet - est sto - ry ev - er

G D7 sus.4 D7 Gma.7

told, A dream I've sought, Both night and day For years through

C7 sus.4 C7 F B7

all the U. S. A. The star I've hitched my wag - on

Em Am7 D7 Dm G7

to Is ver - y ob - vi - ous - ly you.

poco rit.

Refrain ^C *slowly and with expression* ^{C7+5} ^F ^{Dm} ^{G7}

Of thee I sing, ba - by,

^C ^{Cma.7} ^{C7} ^{Dm} ^{Fm}

Sum-mer, Au-tumn, Win-ter, Spring, ba - by,

^C ^{Caug5} ^{Am} ^{Am7} ^{D7} ^G

You're my sil-ver lin-ing, You're my sky of blue;

^{Em} ^{Cm} ^G ^{D7} ^G ^{Bbm} ^{D7} ^{G7}

There's a love light shin-ing, Just be-cause of you.

C C7+5 F Dm G7 C

mp Of thee I sing, ba-by, You have got that

mp

C7+5 Dm *poco a poco cresc.* E7 Am E7 Am Edim Dm Edim7 Dm

cer-tain thing, ba-by! Shin-ing star and in-spi-ra-tion

poco a poco cresc.

mf Am E7 Am Edim7 Dm Edim7 Dm Cdim7 C Am7 Dm G7

Worth-y of a might-y na-tion Of thee I

mf *più f ed espr.* *pesante*

1. C 2. C

sing. sing.

HOW LONG HAS THIS BEEN GOING ON?

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Modérato

mf *un poco rit.*

G Em7 Am7 D7 D9 G Em7 G

p

He: As a tot, when I trot - ted in lit - tle vel - vet pant ies, _____
She: 'Neath the stars at ba - zaars of - ten I've had to ca - ress men, _____

pa tempo

E9 C#7 F#7+5 F#7-9 Bm C#m7-5 Bm E7

I was kissed by my sis - ters, my cous - ins and my aunt - ies. _____
Five or ten dol - lars then I'd col - lect from all those yes - men. _____

Am Am7 B7 E7 Am Dm6 Am

Sad to tell, it was Hell, an in - fer - no worse than Dan - te's. _____
Don't be sad, I must add that they meant no more than chess - men. _____

A7 *mf* Em7 A7 Am D7

So, my dear, I swore, — "Nev - er, nev - er - more!" —
 Dar - ling, can't you see — 't'was for char - i - ty. —

G *p* Em7 Am7 D7 G Em7 G

On my list I in - sist - ed that kiss - ing must be crossed out. —
 Though these lips have made slips, it was nev - er real - ly se - rious. —

Bm *mf* E9 C#7 F#7-5 F#7-9 Bm Bm7 Bb7

Now I find I was blind, and oh la - dy, how I've lost out! —
 Who'd a'thought I'd be brought to a state that's so de - li - rious? —

Refrain: D7 *p-mf* D#7 Bb D7 D7+5 G7 C7 Cm7

i could cry — salt - y tears; — Where have I been all these years? —
 I could cry — salt - y tears; — Where have I been all these years? —

G G^o Am7 D7 G7 C D7

Lit - tle wow, — tell me now — how long has this been go - ing on? —
 Lis - ten you — tell me do — how long has this been go - ing on? —

G *p* D7 D^o7 B^b D7 D7+5 G7

— There were chills — up my spine, — and some thrills I
 — What a kick! — How I buzz! — Boy, you click as

C7 Cm7 G G^o Am7 D7 G7

can't de - fine. — Lis - ten sweet, — I re - peat: — How
 no one does! — Hear me sweet, — I re - peat: — How

C D7 G Gm G^o7 G7 C *mf* F7 C F7

long has this been go - ing on? — Oh, I feel that I could melt; —
 long has this been go - ing on? — Dear, when in your arms I creep, —

Cmaj7 F7 Cmaj7 Em6 Bm Em6 Bm Em6

in - to Heav-en I'm hurled!
that di - vine ren - dez - vous, I don't know how Co - lum - bus felt, —
wake me, if I'm a - sleep, —

Bm Em6 Dm Bb+ D7 D°7 Bb

find - ing an - oth - er world!
let me dream that it's true. Kiss me once, — then once more —
Kiss me twice, — then once more —

D7 D7+5 G7 C7 Cm7 G G° Am7 D7 G7

what a dunce I was be - fore. — What a break! — For Heav-en's sake! — How
that makes thrice, let's make it four! — What a break! — For Heav-en's sake! — How

1. C D7 G G° 2. C C6 G

long has this been go - ing on? —
long has this been go - ing on? —

MAYBE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a series of chords in the right hand and a melodic line in the left hand. The dynamics are marked *f* *espressivo*, followed by a crescendo and decrescendo, then *mf* *dim.*, and finally *un poco rit*.

Though to-day is a blue day Still to-mor-row is

The piano accompaniment for the first line of lyrics features a steady eighth-note bass line in the left hand and a more active melody in the right hand. The dynamics are marked *p* *a tempo*.

near, And per-haps with the new day

The piano accompaniment for the second line of lyrics continues the eighth-note bass line and the active melody in the right hand.

F Am7-5 D7-9 Gm

Cares will all dis - ap - pear. Though hap - pi -

C9 F Fmaj7 Dm7

ness is late, And we must wait, There's no need to be

G9 G7-5 C7

ner - vous, There are dreams at your ser - vice.

poco rit

Refrain F Gm7 C7 Gm7 C7

Soon or late, — may - be, —

a tempo pcon calore *L. H.* *L. H.*

F F7 D Gm C7 Cm7 Gm C7

If you wait, may - be,

F Bm7-5 E7

Some kind fate, may - be,

Am Bm7-5 E7 Am7 D7-9

Will help you dis - cov - er Where to find

p molto gentile

Gm7 C7 F

your lov - er. You will hear

Gm7 C7 Gm7 C7 F F7 D

You - hoo, He'll be near

Gm C7 Cm7 Gm C7 F F7

you - hoo. Par - a - dise will o - pen its gate—

mf *molto cresc.*

Bb G7 F F° C7

May - be soon, May - be

p

1. F Gm7 C7 2. F Db7 F

late. late.

mf *poco smorzando*

BIDIN' MY TIME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Piano introduction in E-flat major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *mp*. The tempo is marked *Moderato*. The introduction concludes with a *L.H.* (Left Hand) section.

Gracefully *E♭* C min. F min. 7 B♭ 7 E♭ E♭ 7 F min. 7 B♭ 7

Some fel - lers love to "Tip - Toe Through the Tu - lips;"

Vocal melody and piano accompaniment for the first line of lyrics. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

E♭ C min. F min. 7 E♭ F min. 7 F 7 F min. 7 add F B♭ 7 A♭ min.

Some fel - lers go on "Sing - ing In The Rain;"

Vocal melody and piano accompaniment for the second line of lyrics. The piano part continues with a consistent accompaniment pattern.

E♭ C min. F min. 7 B♭ 7 E♭ E♭ 7 D 7

Some fel - lers keep on "Paint - in' Skies With Sun - Shine;"

Vocal melody and piano accompaniment for the third line of lyrics. The piano part concludes with a final chord in the right hand.

Gmin. Gmin. add E D7 with G D7 G Bb7

Some fel - lers must go "Swing-in' Down The Lane." But

Refrain *p-mf* Eb Ab Fmin.7 Bb7 Eb Ab

I'm Bid - in' My Time; 'Cause that's the kind - a guy
I'm Bid - in' My Time; 'Cause that's the kind - a guy

Fmin.7 Bb7 Eb C7 Fmin.7 Abmin add F

I'm, While oth - er folks grow diz - zy I keep bus - y
I'm, Be - gin - nin' on a Mon - day Right through Sun - day,

Eb Bb7 Eb *mp* G7 C G7 C

Bid - in' My Time. Next year, - next year, -
Bid - in' My Time. Give me, - give me -

G7 F C *mf* B \flat 7 E \flat B \flat 7 E \flat

Some-thin's bound to hap - pen; - This year, - this year, -
Glass that's full of tink - le, - Let me, - let me -

C min. 7 open E \flat min. add C F7 B \flat 7 with E \flat B \flat 7 *p* E \flat A \flat

I'll just keep on nap - pin', - And Bid - in' - My
Dream like Rip Van Wink - le. - He Bid - ed His

F min. 7 B \flat 7 E \flat A \flat F min. 7 B \flat 7 E \flat C7

time _____ 'Cause that's the kind-a guy I'm. _____ There's no re - gret-tin'
time. _____ And like that Wink-le guy I'm _____ Chas-in' 'way flies,

mf F min. 7 A \flat min. add F E \flat B \flat 7 1. E \flat B \flat 7 2. E \flat

When I'm set - tin' Bid - in' My Time. _____
How the day flies, Bid - in' My Time. _____

OH, LADY BE GOOD!

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto grazioso

The piano introduction is in G major, 4/4 time. It begins with a melody in the right hand and a bass line in the left hand. The first measure is marked *mf*. The second measure is marked *sostenuto*. The third measure is marked *rit.*

Em *p (calmly)* F#m7 B7 Em Am Em F#m7-5 B7 Em6

Lis - ten to my tale of woe, It's ter - ri - bly sad, but true.
Au - burn and bru - nette and blonde, I love 'em all, tall or small.

The vocal melody is in G major. The piano accompaniment features a steady bass line and chords that support the melody. The first measure is marked *p* and the second measure is marked *mf*.

G Am7 D7 G Cmaj7 C G Am7 D7 G6

All dressed up, no place to go, Each ev - 'ning I'm aw - f'ly blue.
But some - how they don't grow fond, They stag - ger but nev - er fall.

The vocal melody continues with a similar rhythmic pattern. The piano accompaniment provides harmonic support with chords and a steady bass line. The first measure is marked *p*.

D7 *pp* G D7 G F#m7 B7

I must win some and win - some miss; Can't go on like this.
Win - ter's gone, and now it's Spring! Love! where is thy sting?

The vocal melody concludes the phrase. The piano accompaniment features a final chord and a steady bass line. The first measure is marked *pp*.

E F#m7 B7 E A E F#7 B7 E D7

I could blos - som out I know, With some - bod - y just like you, so,
If some - bod - y won't re - spond, I'm go - ing to end it all, so,

p *mf* *rit.*

Refrain: G D7 G C7 *p - mf* *slow and gracefully*

Oh, sweet and love - ly la - dy, be good! — Oh la - dy, be good —
Oh, sweet and love - ly la - dy, be good! — Oh la - dy, be good —

p - mf

G D7 G C7

to me! — I am so aw - fly
to me! — I am so aw - fly

G G#0 D7 G

mis - un - der - stood, — So la - dy, be good to me. —
mis - un - der - stood, — So la - dy, be good to me. —

G7

C

D7

C

G

D7

Oh,
Thisplease have some
is tu - lippit - y,
weath - er*mf molto espress.*

Em

B+

Em

A7

Am7

D7

Em

Am7

A7-5

G

D7

G

I'm all a - lone in this big cit - y.
So let's put two and two to - geth - er.I tell you I'm just a
I tell you I'm just a

C7

G

G#°

D7

lone - some
lone - somebabe in the wood,
babe in the wood,So la - dy, be good to
So la - dy, be good to

1.

G

D7

Am7

D7

me!

2.

G

C7

G

me!

SWEET AND LOW-DOWN

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Gm

Gm7

Eb7

D7

Gm

p

There's a cab - a - ret in

A7

F#o7

Gm

this cit - y I can rec - om - mend to you;

A7

F#o7

Peps you up like e - lec - tric - i - ty When the band is blow - ing

G

Cm

mf

F7

Bb7

Eb6

"blue." They play noth - ing clas - sic, oh no! down there;

Am7-5 *dim.* D7 Gm7 D9 Gm

They crave noth - ing else but the low down there If you need a ton - ic,

dim. *p*

Cm A7 D7 *rit.* C Fm11 D7

And the need is chron - ic; If you're in a cri - sis, My ad - vice is:

molto cresc. *rit.*

Refrain: G *p-f a tempo* *cresc.*

Grab a cab and go down To where the band is play - ing; Where

p-f a tempo *cresc.*

G#°7 D Eb E

milk and hon - ey flow down, Where ev - 'ry-one is say - ing, "Blow _____

mf

Dm7 D7+5 G6 Eb7 G
 — that Sweet and Low-Down!" (tu - tu! —) Bus - y as a bea-ver, You'll

dance un - til you tot - ter; You're sure to get the fe - ver For

G#°7 D Eb E Dm7 *mf* D7+5 G6
 noth - ing could be hot - ter, Oh, ——— that Sweet and Low - Down! ———

B7 *mp*
 — Phi - los - o - pher or dea - con, You sim - ply have to weak - en.

E9sus4 E7 E9sus4 E7 E7sus4 (+9) A9 E7sus4 (+9) A9 Am9 D9
Spoken:

Hear those shuf - fling feet! — You can't keep your seat! — Professor!

Am9 C9 G
p

Start your beat! — Come a-long! Get in it! You'll love the syn - co - pa - tion! The

G#°7 D Eb E Dm7 Am7 D7

min - ute they be - gin it, You're shout - ing to the na - tion: "Blow ——— that Sweet and

1. G Em Bm Am9 D 2. G Eb9 G

Low - Down!" ——— Low - Down!" ———

LET'S CALL THE WHOLE THING OFF

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegretto

The piano introduction is in D major, 4/4 time, marked *Allegretto*. It begins with a melody in the right hand and a bass line in the left hand. The melody features eighth and sixteenth notes, with a *poco rit.* marking at the end. The left hand has a steady eighth-note bass line. The dynamic is marked *mf*.

Brightly

The first line of the song features a vocal melody in D major, 4/4 time, marked *Brightly*. The lyrics are: "Things have come to a pret - ty pass, - Our ro - mance is grow - ing". The piano accompaniment is in the left hand, marked *mp leggiero a tempo*. Chord symbols above the vocal line are: D, B7-9, Em, D, A7sus4, A7, D.

The second line of the song continues the vocal melody in D major, 4/4 time. The lyrics are: "flat, For you like this and the oth - er — While". The piano accompaniment continues in the left hand, marked *mf*. Chord symbols above the vocal line are: G9, C#7+5, F#9, B7(6), B7+5.

E11 E9 E7-9 A7 A7+5 D B7-9

I go for this and that. Good - ness knows what the

mf *mp*

Em D A7sus4 A7 D G9

end will be; — Oh, I don't know where I'm at... It

A6 F#m6 E7-9 A6

looks as if we two will nev - er be one,

Em7-5 A7 D D7 Bm D7

Some-thing must be done.

Refrain: G Em9 Am7 D7-9 G Em9

You say ee - ther And I say eye - ther, You say nee - ther And
You say laugh - ter And I say lawf - ter, You say af - ter And

p - mf

Am7 D7-9 G G7 C Cm

I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther,
I say awf - ter; Laugh-ter, lawf - ter, af - ter, awf - ter,

mf

G Em A7 D7 G Em9

Let's Call The Whole Thing Off! You like po - ta - to and
 Let's Call The Whole Thing Off! You like va - nil - la and

Am7 Cm D7 G Em9 Am7 Cm D7

I like po - tah - to, You like to - ma - to and I like to - mah - to; Po -
 I like va - nel - la, You, sa's' - pa - ril - la and I sa's' - pa - rel - la; Va -

G G7 C Am7-5 G C D7 C

ta - to, Pa - tah - to, To - ma - to, To - mah - to! } Let's Call The Whole Thing
 nil - la, va - nel - la, — Choc' - late, — straw - b'ry! }

G C#m7-5 F#7 Bm7 E7-9 Am7

Off! But oh! If we call the whole thing off, Then we must

D9 C#m7-5 F#7 Bm7 E7-9 Am7

part. And oh! If we ev - er part, Then that might break my

D9 D7 G Em9 Am7 Cm D7

heart! { So, if you like pa - ja - mas And I like pa - jah - mas,
So, if you go for oyst - ers And I go for erst - ers,

G Em9 Am7 Cm D7 G G7

I'll wear pa - ja-mas and give up pa - jah-mas. }
 I'll or - der oyst-ers and can-cel the erst-ers. } For we know we

C Am7-5 G C G C6 B7+5 B7 E7-9 E7

need each oth - er, So we bet - ter call the call-ing off off.

Am7 Bm Cmaj7 D7 1. G Eb7 D9+5 2. G F#7 G6(9)

Let's Call The Whole Thing Off! Off!

LIZA (All The Clouds'll Roll Away)

Words by
GUS KAHN and IRA GERSHWIN

Music by
GEORGE GERSHWIN

Moderato

f *poco rall.*

p *a tempo.*

Moon shin - in' on the riv - er Come a - long, my

Li - za! Breeze sing - in' through the tree - tops

Come a - long, my Li - za! Some - thin' might - y sweet I want to

Chords: Eb, Gm, Cm, Gm, Cm, Gm, Cm, Gm, Cm6, Bb7, Eb, Gm, Cm, Gm, Cm, Gm, Cm, Gm, F7, Bb7, Ab, Abm6

E♭ Eb dim Fm7 A♭m6 B♭7 Gm7 C7

whis - per sweet and low, That you ought to know, my Li - za!

A♭6 Am6 E♭ F7-9

I get lone - some, hon - ey, When I'm all a - lone so long;

B♭ E♭ E♭m B♭ C7 E♭m6 B♭ Gm7 Cm7 F9 B♭ rall. Fm7 Gm B♭7

Don't make me wait; Don't hes - i - tate; Come and hear my song:

Refrain *E♭ p-mf a tempo.* *B♭7 Cdim C7 A♭m6 Cdim B♭m6 E♭9*

Li - za, Li - za, skies are gray,

Da tempo. p-mf

$A\flat$ $Fm7$ Gm $C9$ Fm $B\flat7$
 But if you'll smile on me All the clouds-'ll roll a -

$E\flat$ $A\flat$ $E\flat$ $Fm7$ $E\flat$ $B\flat7$ $Cdim$ $C7$ $A\flat$ $Cdim$
 way. Li - za, Li - za, don't de -

$B\flat m6$ $E\flat9$ $A\flat$ $Fm7$ Gm $C9$ Fm $B\flat7$
 lay, Come, keep me com - pa - ny, And the clouds-'ll roll a -

$E\flat$ $G7+5$ $G7$ mf C $C7$ $Cdim$ $G7$ Cm
 way. See the hon - ey-moon a - shin - in'

Gdim E♭7 A♭ Fm B♭m7 E♭7

down; We should make a date with

A♭6 A♭ E♭m6 B♭7 E♭ B♭7 Cdim C7

Par - son Brown. So, Li - za, Li - za,

fp

A♭m6 Cdim B♭m6 E♭9 A♭ Fm7 Gm C9

name the day When you be - long to me

Fm B♭7 1 E♭ D♭ Bm7 B♭7 2 E♭

And the clouds-'ll roll a - way. - way.

*Red **

MY COUSIN IN MILWAUKEE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf *p*

Once I vis - i - ted My

Cous - in, In Mil - wau - kee, U. S. A.,

She got boy - friends by the doz - en When she

E♭ *A♭9 G9 G♭9 F9*

B♭7+5 *B♭7* *E♭* *Cm* *F7* *B♭7sus4* *B♭7*

E♭ *A♭9 G9 G♭9 F9* *B♭7+5* *B♭7*

E_b *Am7-5* *D7* *Gm* *Em7-5* *A7+5*

sang in a low-down way. She was a pos-i-tive sen-

mf

3

D7sus4 *D7* *Gm* *Em7-5* *A7+5*

sa-tion; The songs that she sang would nev-er

R.H.

D7sus4 *D7* *G* *C9* *B9* *Bb9* *A9*

miss. My cous-in was my in-spir-

R.H.

D7+5 *D7* *G7* *Em7-5* *F9(6)* *F9+5*

a-tion, That's how I got like this!

Refrain:

Tacet

Ab Gm Fm Gm Ab Gm Fm Gm

I got a cous - in in Mil - wau - kee; _____ She's got a

p-f poco pesante

Ab Gm Fm Gm Ab Gm Fm Ab Db Cm Bbm Cm

voice so squaw - ky, _____ And though she's tall and kind of gaw - ky, _____

Db Cm Bbm Ab9 Bb+5 Eb6 Cm7 F7sus4

_____ Oh, how she gets the men! _____ Her sing - ing

Ab Gm Fm Gm Ab Gm Fm Gm

is - n't op - er - at - ic, _____ It's got a

p

$A\flat$ Gm Fm Gm $A\flat$ Gm Fm $A\flat$ $D\flat$ Cm $B\flat m$ Cm
 lot of sta - tic, _____ But makes your heart get ac - ro - bat - ic _____

$D\flat$ Cm $B\flat m$ $A\flat 9$ $B\flat +5$ $E\flat 6$ $G7$
 _____ Nine times out of ten. _____ When

Cm $Cm(B\flat bass)$ $Am7-5$ $A\flat 7$ $G7$ Cm $Cm6$
 she sings hot you can't be sol-emn, It sends the shiv - ers up and down your

mf

$Dm7$ $G7$ Cm $Cm(B\flat bass)$ $Am7-5$ $A\flat 7$ $G7$
 spin - al col-umn; When she sings blue, the men shout, "What stuff!

C9 F9(6) A \flat Gm Fm Gm
 That ba-by is hot stuff!" So if you like the way I sing songs,—
 A \flat Gm Fm Gm A \flat Gm Fm Gm A \flat Gm Fm "G7
 If you think that I'm a wow, You can
 Cm A \flat m6 E \flat A \flat E \flat F9 B \flat 7 F7-5 E \flat 7-5 A \flat 7 B \flat 11
 thank my squaw-ky cous-in from Mil-wau-kee, be-cause she taught me
 cresc. f
 1. E \flat Cm7 F13 F7sus4 2. E \flat D E \flat D E \flat F \flat E \flat
 how! how!
 più f

SLAP THAT BASS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

f marcato

mp

mp

mp

Zoom - zoom! zoom-zoom! The world is in a mess! With

pol - i - tics and tax-es And peo-ple grind-ing ax-es, There's no hap - pi -

Chords: Ebm, Gb6, Abm6, Bb7, Ebm, Gb, F7(b5), Gb6, A dim, cb6, Ebm, Bb7, F7

B \flat 7 Ebm G \flat 6 A \flat m6 B \flat 7 Ebm G \flat

-ness. Zoom - zoom!_ zoom - zoom!_ Rhy - thm, lead your

F7(b9) G \flat 6 A dim C \flat 6 D \flat 7⁹

ace! The fu - ture does - n't fret me If I can on - ly get me

C \flat 6 B \flat + Eb Eb7 B \flat 7

Some - one to slap that bass! Hap - pi - ness is not a rid - dle

E \flat Eb7 B \flat 7 Eb *cresc.* Eb7 Cm E \flat 7

When I'm list'n - ing to that big bass fid - dle.

Ab7 Bb7 Ab7 F⁹7 Ab7 B7 Ab7 F⁹7

f molto marc.

This system shows a piano accompaniment with a melody line in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes with accents. The bass line features a steady eighth-note pattern. Chords are indicated above the staff: Ab7, Bb7, Ab7, F⁹7, Ab7, B7, Ab7, and F⁹7. The dynamic marking is *f molto marc.*

Refrain Ab7 *mp-f* Fm B7 B⁹7 Ab7 Fm

Slap that bass, slap it till it's diz - zy, — Slap that bass,

mp-f

rhythmically

This system is the start of a refrain. It includes a vocal line with lyrics and piano accompaniment. The vocal line has a melody with eighth notes and rests. The piano accompaniment has a bass line with eighth notes and chords. Chords are indicated above the staff: Ab7, *mp-f*, Fm, B7, B⁹7, Ab7, and Fm. The dynamic marking is *mp-f*. The instruction *rhythmically* is written below the vocal line.

F7 F Eb Ebm Bbm Ab Bb7

Keep the rhy-thm bus-y! Zoom!zoom! zoom! Mis - e - ry you got to go! —

This system continues the vocal line and piano accompaniment. The vocal line has lyrics and a melody. The piano accompaniment has a bass line and chords. Chords are indicated above the staff: F7, F, Eb, Ebm, Bbm, Ab, and Bb7.

Eb6 Bb7 Bb+ Eb7 Ab7 Fm

Slap that bass,

f *mp-f*

This system continues the vocal line and piano accompaniment. The vocal line has lyrics and a melody. The piano accompaniment has a bass line and chords. Chords are indicated above the staff: Eb6, Bb7, Bb+, Eb7, Ab7, and Fm. The dynamic marking is *f* for the piano and *mp-f* for the vocal line.

B7 B⁹7 A^b7 Fm F7 F

Use it like a ten - ic! Slap that bass, Keep your Phil - har - mon - ic!

E^b E^bm B^bm A^b B^b7 E^b7

Zoom! zoom! zoom! And the milk and hon - ey - 'll flow! _____

B^bm6 D^bmaj7 E^b7 *mf* A^b A^bmaj7 A^b B^b7

— Dic - ta - tors would be — bet - ter off — If they

E^b Fm6 D dim E^b7⁹ E^b7 A^b A^bmaj7

zoom zoomed now and then. — To - day — you can see

$A\flat 6$ $B\flat 7$ $E\flat maj 7$ $E\flat 6$ $B\flat 7$ $Fm 6$ $A\flat maj 7$ $B\flat 7$
 - that the hap - pi - est men All got rhy - thm!

$A\flat 7$ Fm $B 7$ $B^9 7$ $A\flat 7$ Fm
mp In which case If you want to bub - ble, Slap that bass,

$F 7$ F $E\flat 6$ $E\flat$ $B\flat 7$ $E\flat 6$ $C\flat$ $B\flat 7$
 Slap a - way your trou - ble! Learn to zoom, zoom, zoom! Slap that

1. $E\flat$ $E\flat 7$ $B\flat m 6$ $F\sharp m 6$ 2. $E\flat$ $E\flat 7$ $B^9 7$ $A\flat^9 7$ $A\flat$ $E\flat$
 bass! — bass! —
mf *molto marc.* *f* *ff*

AN AMERICAN IN PARIS

By
GEORGE GERSHWIN

Allegretto grazioso

The musical score is written for piano and features four systems of music. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked *Allegretto grazioso*. The dynamics are marked *mp* (mezzo-piano) in the first system, *f* (forte) and *p* (piano) in the third system, and *mf* (mezzo-forte) in the fourth system. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also slurs and accents over certain notes.

Vigoroso

f

mf

R.H.

L.H.

f

mp molto rit. e dim.

Blues tempo
Andante ma con ritmo deciso

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A crescendo hairpin is visible under the first two measures.

The second system continues the piece. It features a *poco rubato* marking above the right-hand staff. The right hand has a melodic line with a slur over the first two measures. The left hand continues its eighth-note accompaniment. A crescendo hairpin is present under the first measure.

The third system shows further development of the musical themes. The right hand has a melodic line with a slur. The left hand continues its accompaniment. A crescendo hairpin is present under the first measure.

The fourth system includes another *poco rubato* marking above the right-hand staff. The right hand features a melodic line with a slur. The left hand continues its accompaniment. A crescendo hairpin is present under the first measure.

The fifth system concludes the piece. The right hand has a melodic line with a slur. The left hand continues its accompaniment. A crescendo hairpin is present under the first measure.

This page of musical notation, numbered 113, contains five systems of piano music. The notation is written for piano, with treble and bass staves joined by a brace on the left. The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics and tempo markings are used to guide the performer.

The first system includes the following markings: *poco rit.* (poco ritardando), *p più mosso* (piano più mosso), and *a tempo* (al tempo).

The second system includes the following markings: *f* (forte) and *mp* (mezzo-piano).

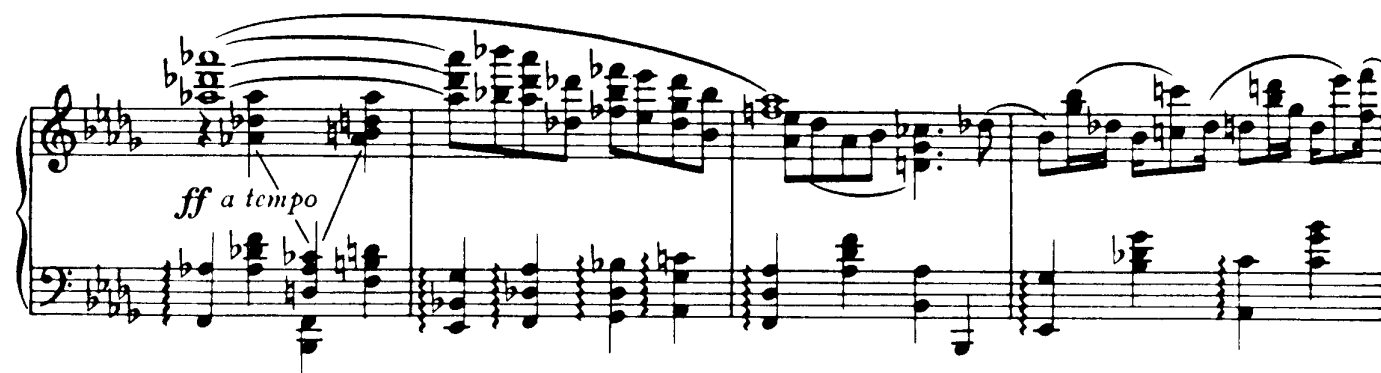
The third system includes the following marking: *mf* (mezzo-forte).

The fourth system includes the following marking: *mp* (mezzo-piano).

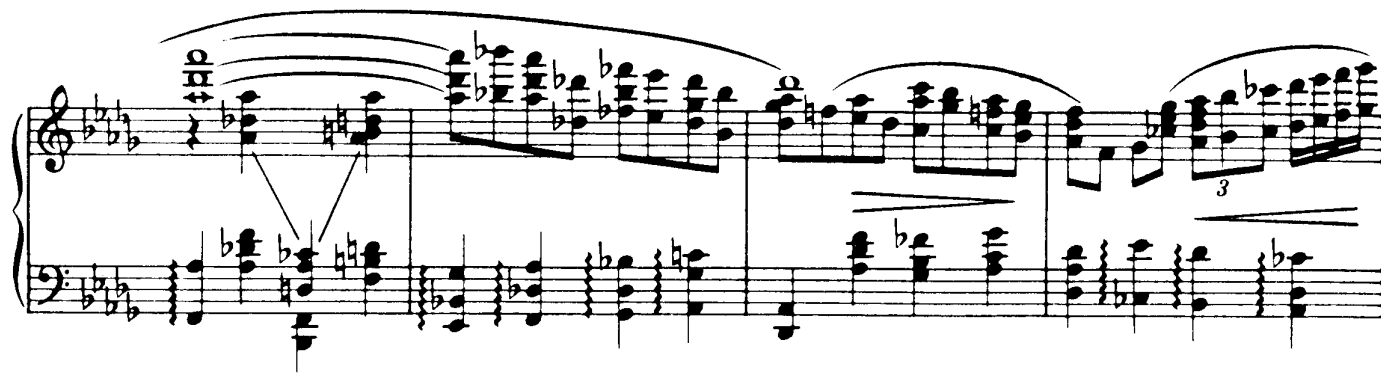
The fifth system includes the following marking: *mp* (mezzo-piano).



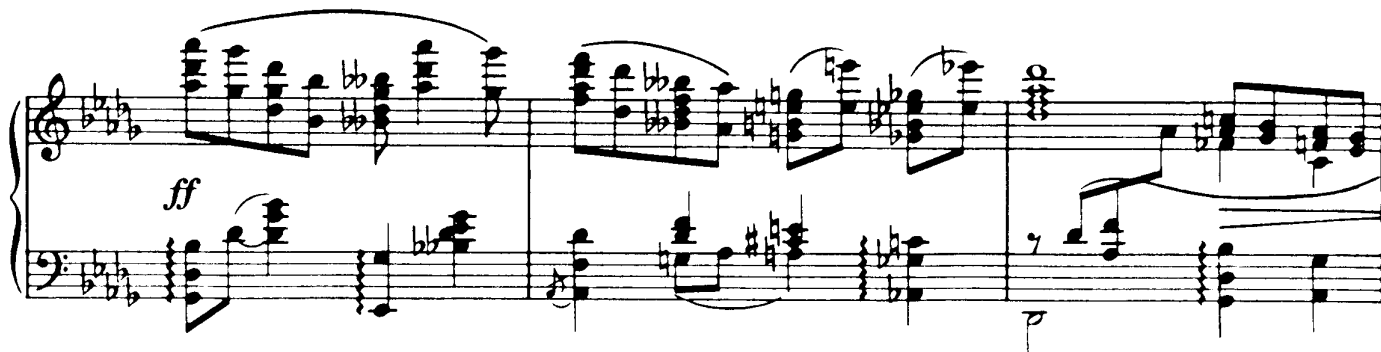
First system of musical notation. The treble staff features a complex, rapid passage of chords and single notes, while the bass staff provides a harmonic accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The system includes dynamic markings *f* (forte) and *mp* (mezzo-piano), and a tempo marking *allarg.* (allargando). A hairpin crescendo is shown above the treble staff.



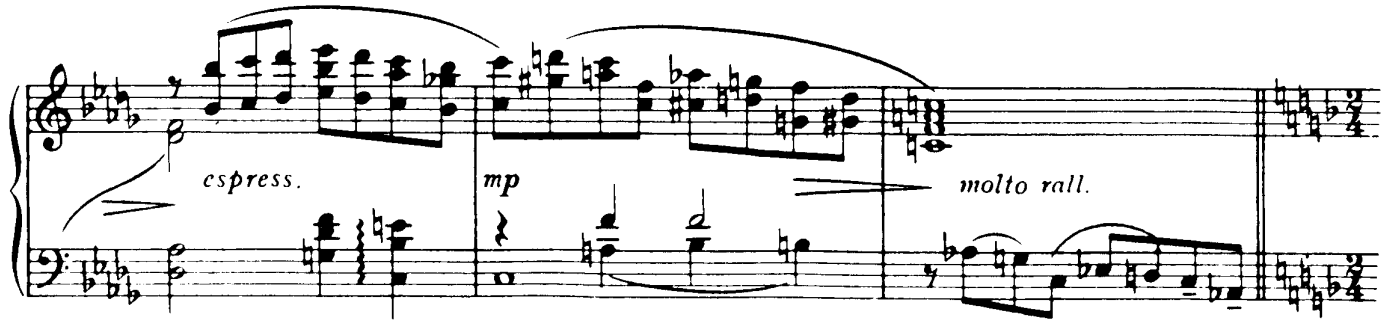
Second system of musical notation. The treble staff continues with dense chordal textures. The bass staff has a more active role with moving lines. The key signature remains three flats. The system includes the dynamic marking *ff a tempo* (fortissimo at tempo) and a hairpin crescendo.



Third system of musical notation. The treble staff features a triplet of eighth notes in the right hand. The bass staff continues with its accompaniment. The key signature is three flats. The system includes a hairpin crescendo and a triplet marking '3'.



Fourth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a more active line. The key signature is three flats. The system includes the dynamic marking *ff* (fortissimo) and a hairpin crescendo.



Fifth system of musical notation. The treble staff features a melodic line. The bass staff has a more active line. The key signature is three flats. The system includes dynamic markings *espress.* (espressivo), *mp* (mezzo-piano), and *molto rall.* (molto rallentando). A hairpin crescendo is shown above the treble staff.

Allegretto grazioso

First system of music for **Allegretto grazioso**. The tempo is marked *p* (piano). The music is in 2/4 time and features a delicate, flowing melody in the right hand and a supporting bass line in the left hand.

Vigoroso

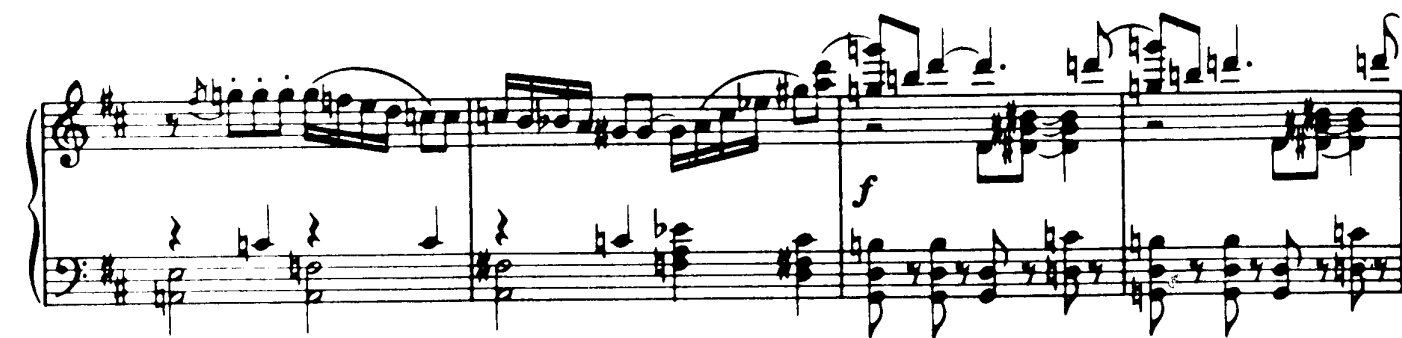
Second system of music for **Vigoroso**. The tempo is marked *f* (forte). The music is in 2/4 time and features a more energetic melody in the right hand and a supporting bass line in the left hand.

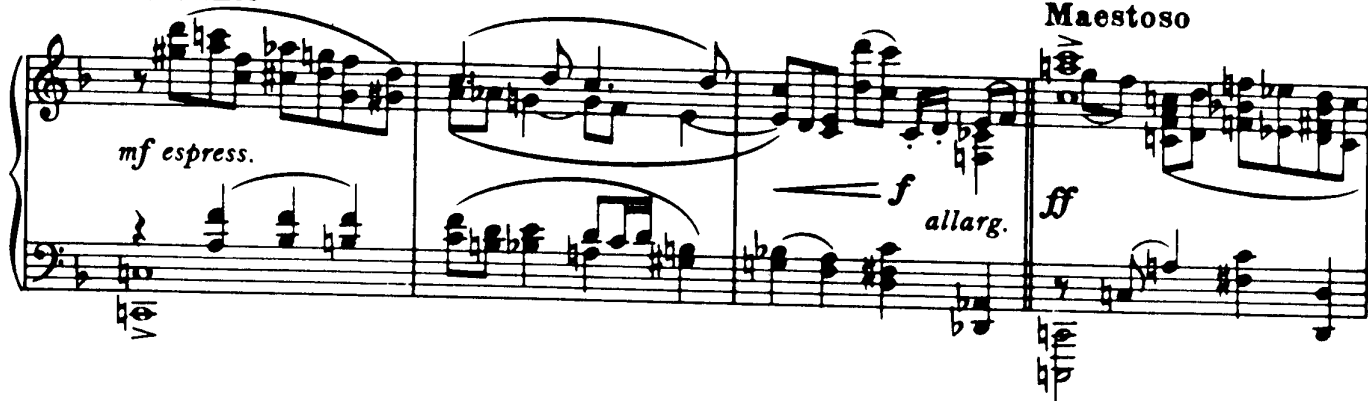
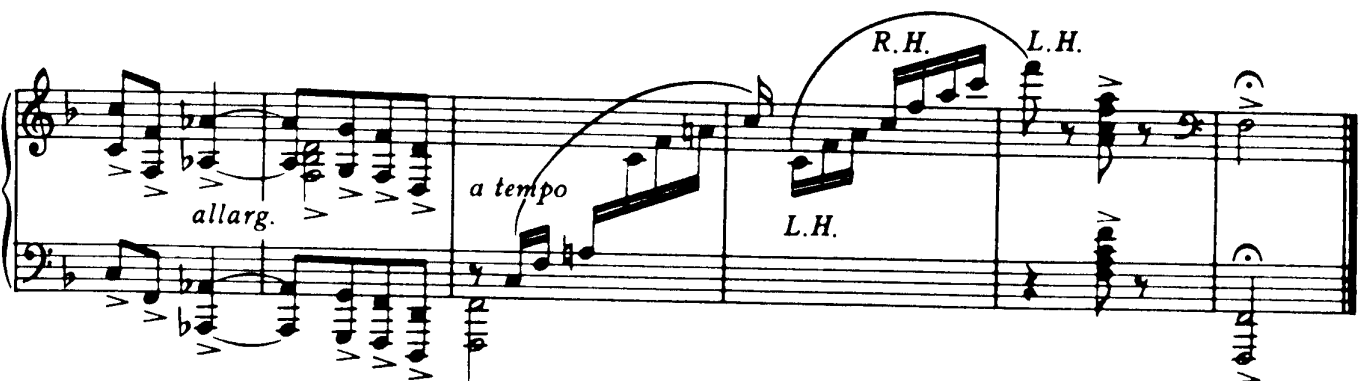
Third system of music for **Vigoroso**. The tempo is marked *f* (forte). The music is in 2/4 time and features a more energetic melody in the right hand and a supporting bass line in the left hand. The system includes the marking *L.H.* and *rit.* (ritardando).

Allegro

Fourth system of music for **Allegro**. The tempo is marked *mf con anima* (mezzo-forte with spirit). The music is in 2/4 time and features a lively melody in the right hand and a supporting bass line in the left hand.

Fifth system of music for **Allegro**. The tempo is marked *mf con anima* (mezzo-forte with spirit). The music is in 2/4 time and features a lively melody in the right hand and a supporting bass line in the left hand.



**Andante****Presto** 8:

DO, DO, DO

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato grazioso

He: I re - mem - ber the
She: Sweets we've tast - ed be -

mf *un poco rit.* *p a tempo*

Chord symbols: Fm7, Bb7, Eb, Cm7

bliss fore,
Of that won - der - ful kiss.
Can - not stand an en - core.

I knew that a
You know that a

boy miss Could nev - er have more joy From an - y lit - tle miss.
Who al - ways gives a kiss Would soon be - come a bore.

Fm7 Bb7 Eb Gm *poco cresc.* C7

She: I re - mem - ber it quite, 'Twas a won - der - ful night!
He: I can't see that at all True love nev - er should pall.

poco cresc.

Bb mf G7+5 G7 C7 Bb p Bb° Fm7 *un poco rit.* Bb7 Bb7+5

He: Oh, how I'd a - dore it, If you would en - core it. Oh,
She: I was on - ly teas - ing What you did was pleas - ing. Oh,

un poco rit.

Refrain: Eb6 *p-f a tempo* Fm7 C7 Cm7 F7

do, do, do what you've done, done, done be - fore,

p-f a tempo

Bb7 Bb+ Eb6 Fm7 C7

ba - by. Do, do, do what I do, do, do a -

Cm7 F7 Bb7 Bb+ Eb Bb Cm Gm

dore, ba - by. Let's try a - gain, Sigh a - gain,

poco espressivo

Ab Fm7 Bb7 Eb F Bb Gm Cm F7

Fly a - gain to heav - en. Ba - by, see, It's A, B, C,

mf

Bb Fm7-5 Bb7+5 Eb6 Fm7

I love you and you love me. I know, know, know what a
He: You dear, dear, dear lit - tle

deciso *p*

C7 Cm7 F7 Bb7 Bb+

beau, beau, beau should do, ba - by. So
dear, dear, dear come here snap - py And

Eb6

Eb7

Ab

don't, don't, don't say it won't, won't, won't come true,
see, see, see lit - tle me, me, me make you

Fm7-5

mf

Bb+

Eb

Gm

Cm

Ebmaj7

Ab

C7+5

ba - by. My heart be - gins to hum:
hap - py. *She:* My heart be - gins to sigh Dum - de - dum - de -
Di - de - di - de -

Fm

Fm7-5

Bb7

Bb7+5

p

Eb

C7

Fm7

Bb7

dum - dum - dum, So do, do, do what you've done, done, done be -
di - di - di, So do, do, do what you've done, done, done be -

1.

Eb

Cb

Bb7

fore.

Oh,

2.

Eb

Cb

Bb

Eb

fore.

*mf**mf*

3

LORELEI

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Chords: Dm F Am C

Back in the days of

mp *p*

Chords: G⁹⁻⁵ C⁷⁺⁵ C⁷ Dm F Am C G⁹⁻⁵ C⁷⁺⁵ C⁷ F Am⁷ Dm⁷ Am B^b A⁷

Knights in ar-mor There once lived a love-ly charm-er; Swim-ming in the Rhine, Her

Chords: Dm Fmaj⁷ B^bmaj⁷ Dm⁷ G⁷ C⁷ Dm F Am C G⁹⁻⁵ C⁷⁺⁵ C⁷ Dm F Am C

fig-ure was di-vine. She had a yen for all the sail-ors, Fish-er-men and

Chords: Gm⁶ A⁻⁹ A⁷ Dm⁷ G⁶ C Dm⁷ G⁶ C

gobs and whal-ers; She had a most im-mor-al eye They called her Lor-e-lei;

Gm Gm7 C9 Fmaj.7 F7 Gm7 C7 F F7 Dm F7

She cre-a-ted quite a stir And I want to be like her.

mf

REFRAIN

B \flat E \flat maj.7 B \flat E \flat

I want to be like that gal on the riv-er, Who sang her

p - mf

B \flat B \flat 7 E \flat maj.7 E \flat 6 B \flat +E \flat m6 B \flat Cm Dm E \flat

song to the ships pass-ing by; She had the goods and how she could de -

cresc.

Am G+ Gm7 C7 F Cm F C7+5 F9 E \flat B \flat E \flat maj.7

liv-er — The Lor - e - lei! — She used to love in a strange kind of

B \flat E \flat B \flat B \flat 7 E \flat maj.7 E \flat 6 B \flat + E \flat m6

fash-ion, With lots of hey! ho-de-ho! hi-de-hi! And

B \flat Cm Dm B \flat 7 C 9 C 9 -5 F7 B \flat Cm

I can guar-an-tee I'm full of pas-sion — Like the Lor-e-lei. —

B \flat Em7 A-9 Dm Gm6 B \flat A7

I'm treach-er-ous Ja! Ja! Oh, I just can't hold my -

mp

Dm A7 A-9 D Em7 E7

self in check. I'm lech-er-ous Ja! Ja! I want to

A G F[#]m Em D Edim F7 F9 B^b E^bmaj.7

bite my in-i-tials on a sail-or's neck! Each af-fair has a kick and a

mp

B^b E^b B^b D^b7 E^bmaj.7 E^b6 B^b+ E^bm6

wal-lop, For what they crave I can al-ways sup-ply I

B^b Cm Dm B^b7 C9 C9-5 F7 1. B^b E^b B^b C7-5 F7 E^b

want to be just like that oth-er trol-lop The Lor-e-lei! I want to

2. B^b E^b B^b C7 G^b7 F7+ B^b

Lor-e-lei!

mf *sf*

I'LL BUILD A STAIRWAY TO PARADISE

Words by
B.G. DeSYLVA and IRA GERSHWIN

Music by
GEORGE GERSHWIN

Animato

The piano introduction consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Animato'.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'All you Preach-ers Who de-light in pan-ning the'. The piano accompaniment includes a bass line and a right-hand accompaniment. Chord symbols p^C and $E7$ are indicated above the vocal line. A triplet of eighth notes is marked with a '3' and a bracket.

All you Preach-ers Who de-light in pan-ning the

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'danc-ing teach-ers Let me tell you there are a lot of fea-tures'. The piano accompaniment continues with a bass line and a right-hand accompaniment. Chord symbols A^b , $E7$, and A are indicated above the vocal line. A triplet of eighth notes is marked with a '3' and a bracket.

danc-ing teach-ers Let me tell you there are a lot of fea-tures

F7 Bb A7 Ab7 G7 F#7 F7

Of the dance that car - ry you through The gates of Heav - en

Bb F#7 B

It's mad - ness To be al - ways sit - ting a - round in sad - ness

G7 C Ab7

When you could be learn - ing the steps of glad - ness You'll be hap - py when you can

Db C7 B7 Bb7 A7 Ab7 G G7-5

do just six or sev - en Be - gin to - day! You'll

G7sus4 G9 C G+5 C G+

find it nice The quick - est way to Par - a - dise

E A B7 Em C°7 G7

When you prac-tice Here's the thing to do Sim-ply say as you go. —

Refrain *Con spirito* G7 C7 G

p-f I'll build a stair-way to Par - a - dise With a new step ev - 'ry

C7 F C7 F7

day! I'm going to get there at a - ny price Stand a -

Em7 C F#°7 G7sus4 G7 C

-side I'm on my way! I've got the blues And up a -

Ab7

-bove it's so fair Shoes! Go on and car-ry me there!

C G7+5 C7 C#°7

I'll build a stair-way to Par - a - dise, With a

D7 G7sus4 G7 1 C F#°7 G7 2 C Ab7 C

new step ev - 'ry day. day.

HIGH HAT

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Allegro moderato

f *pesante*

F C7 F Em7-5 C7

p

He: When a fel - low feels he's got to win a girl - ie's hand - ie,

p

Gm Gm7 F Fmaj7 Gm Gm7 F C

he will send her loads of flow - ers, books and tons of can - dy. Chorus: The

Dm7 G7 Cmaj7 Fmaj7 B^o7 E7 Am C7

o - ver - head is big; oh, how they make us dig!

F

C7

F

Em7-5

C7

He: No use step - ping out that way, the thing to do is lay low;

Gm Gm7 F Fmaj7 Gm Gm7 F E7+5

you can't win by treat - ing her as if she wore a ha - lo.

Am E9 Am E7sus4 E7

Chorus:
What is your so - lu - tion? Tell us if you can.

Am E9 Am Dm7 Gm9

He: Here's my con - tri - bu - tion to man: High

F

B \flat C7

Refrain:

p-f

hat! You've got to treat them high hat!—

F

B \flat C7

Don't let them know that you care;—

F7

B \flat

Gm9

C9

F

D7

but act like a frig-id-aire, you'll win—

C \flat_6

F

Gm7

B \flat 7

F7

B \flat E \flat

F7

— them like that. Stand pat!—

Bb

Gm7-5

Put on your gay - est cra - vat,

Fmaj9

Bb C7

but keep your feet on the ground.

F

D9

C₆⁷

Oh boy! How they'll come a - round! Just treat them high

1. F Dm7 G9 C7

2. F C7+5 F

hat! High hat!

A FOGGY DAY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in F major, 4/4 time, marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The bass line starts with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The melody continues with a quarter note C, a quarter note D, a quarter note E, and a half note F. The bass line continues with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The melody ends with a quarter note G, a quarter note A, and a half note Bb. The bass line ends with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The introduction is marked *mf*.

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in F major, 4/4 time, and is marked *(rather freely)*. The piano accompaniment is in F major, 4/4 time, and is marked *mp*. The lyrics are: "I was a strang-er in the cit-y. — Out of town were the peo-ple I knew." The vocal melody starts with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The piano accompaniment starts with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The vocal melody continues with a quarter note C, a quarter note D, a quarter note E, and a half note F. The piano accompaniment continues with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The vocal melody ends with a quarter note G, a quarter note A, and a half note Bb. The piano accompaniment ends with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The introduction is marked *mp*.

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in F major, 4/4 time, and is marked *(rather freely)*. The piano accompaniment is in F major, 4/4 time, and is marked *mp*. The lyrics are: "I had that feel-ing of self - pi - ty, — What to do? What to do? What to do? The". The vocal melody starts with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The piano accompaniment starts with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The vocal melody continues with a quarter note C, a quarter note D, a quarter note E, and a half note F. The piano accompaniment continues with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The vocal melody ends with a quarter note G, a quarter note A, and a half note Bb. The piano accompaniment ends with a half note F, followed by a quarter note G, a quarter note A, and a half note Bb. The introduction is marked *mp*.

Gm7 C7(b9) C7+(b9) Fmaj7 F6 F Am Am6 Am7 D9 D7(b9)

out-look was de-cid-ed-ly blue. But as I walked through the fog-gy streets a-lone, It

Am F#dim Gm7 C7(b9) F Gm7 F

turned out to be the luck-iest day I've known.

C7 F Cm7-5

Refrain (*brighter but warmly*)

A fog-gy day in Lon-don town

Gm7 C9

C7(b9) F Fm7 Dm7-5 G7(b9) G7+ C9

Had me low and had me down.

Fmaj7 Bm7-5 E7(b5) F9 Bbmaj7 Bbm6

I viewed the morn - ing with a - larm,—

mp

Fmaj7 D9 G9(6) G9+ C9

The Brit - ish Mu - se - um had lost its charm.—

C7 F Cm7-5 Gm7 C9

How long, I won - dered, could this thing last?—

p

C7(b9) F Fm7 Dm7-5 G7(6) G7+ C9

But the age of mir - a - cles had - n't passed,—

For, sud - den - ly, — I saw you there —

mf

And through fog - gy Lon - don town the sun was shin - ing

p

ev - 'ry - where.

mf

1. F Fmaj7 C7 F7 Bb7 Gm7-5 Db+ C7

A

- where.

mf *dim.* *pp*

2. F Fmaj7 C7 F7 Bb7 Bbm6 Dm6 Bbm6 Fmaj7

gva.

SOMEONE TO WATCH OVER ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Scherzando

The piano introduction is in E-flat major, 4/4 time. It begins with a treble clef staff containing a whole rest. The bass clef staff starts with a mezzo-forte (*mf*) dynamic. The first measure features a triplet of eighth notes (F4, A4, Bb4) in the right hand and a half note (F3) in the left hand. The second measure has a half note (A4) in the right hand and a half note (Bb3) in the left hand. The third measure contains a triplet of eighth notes (Bb4, A4, G4) in the right hand and a half note (F3) in the left hand. The fourth measure has a half note (F4) in the right hand and a half note (Bb3) in the left hand. The fifth measure features a half note (A4) in the right hand and a half note (F3) in the left hand. The sixth measure contains a half note (Bb4) in the right hand and a half note (Bb3) in the left hand. The seventh measure has a half note (A4) in the right hand and a half note (F3) in the left hand. The eighth measure contains a half note (G4) in the right hand and a half note (Bb3) in the left hand. The piece concludes with a *un poco rit.* marking over a final chord of F4, Bb4, and F3.

Moderato

The first line of the song is in E-flat major, 4/4 time, with a moderate tempo. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "There's a say - ing old Says that love is blind, Still we're of - ten told, 'Seek and". The piano part features a steady eighth-note accompaniment in the right hand and a half-note accompaniment in the left hand. The key signature has two flats (Bb and Eb). The tempo marking is *p a tempo*.

The second line of the song continues the melody and accompaniment. The lyrics are: "ye shall find." So I'm going to seek A cer - tain lad I've had in mind. The piano part continues with the same eighth-note accompaniment in the right hand and half-note accompaniment in the left hand. The key signature remains two flats (Bb and Eb). The tempo is moderate.

E♭ E♭maj7 E♭9 E♭7 A♭maj7 Cm

Look - ing ev - 'ry-where, Have - n't found him yet; He's the big af - fair I can -

F7 Fm7 Gm B♭7 E♭ A♭

not for - get. On - ly man I ev - er Think of with re - gret.

E♭ D7(b9) Gm C Gm

I'd like to add his i - ni - tial to my mon - o - gram.

mp

C7 B♭ B♭6 Cm7 F7 B♭ A♭ Gm B♭7

Tell me, where is the shep - herd for this lost lamb?

mf un poco rall.

E^b
a tempo
p

There's a some - bod - y I'm long-ing to see. I hope that he Turns out to be

p a tempo

Some-one who'll watch o-ver me. I'm a lit - tle lamb who's

lost in the wood. I know I could Al-ways be good To one who'll

watch o - ver me. Al - though he may not be the

mf

Chord progression: *E^b7* *A^b6* *A^b°* *E^b* *E^b°* *B^b7* *B^b°* *F^m* *C7* *F^m* *A^m7-5* *F^m7* *B^b7* *E^b* *G7+5* *A^b* *B^b7* *E^b* *E^b7* *A^b6* *A^b°* *E^b* *E^b°* *B^b7* *B^b°* *F^m* *C7* *F^m* *A^m7-5* *F^m7* *B^b7* *E^b* *E^b7* *A^b* *B^b7* *E^b* *A^b*

man some Girls think of as hand - some. To my heart he car - ries the

E^b *D7 D7+5* *D7* *G7*

DELISHIOUS

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf delicato

The piano introduction is in 4/4 time, marked 'Moderato' and 'mf delicato'. It features a flowing melody in the right hand and a supporting bass line in the left hand, both in B-flat major.

B♭ 7

A♭

B♭ 7

A♭

B♭ 7

What can I say ——— To sing my praise of you? — I must re-

poco rit *p a tempo*

Cm7

E♭ 7

B♭m7

E♭ 7

veal ——— The things I feel. — What can I say? — Each love-ly

B♭m7 E♭7 A♭ Fm7 A♭m E♭ C7+5

phase of you — Just seems to baf- fle my de- scrip- tive powers Four and twen- ty hours of ev- 'ry

Fm B♭7 Fm B♭7 B♭m7 E♭7

day. — What can I say? — What is the thing — I'd love to

A♭ E♭ma7 Cm6 B♭7

sing? — I've said you're mar- vel- ous; — I've said you're won- der- ful; — And yet that's

Cm7 Edim Fm Edim Fm7 B♭7

not it, — Now let me see, I think I've got it! —

Refrain (*gracefully*)

p-mf a tempo

B \flat 7 Cm Bm6 E \flat B \flat + E \flat 6 B \flat 7 Am6 C7 C7

You're so de - lish-i - ous And so cap-rish-i - ous; I grow am-

p-mf a tempo

Fm B \flat 7 E \flat Cm Bm6 E \flat B \flat +

bish-i - ous To have you care for me. In that con - nec-shi-on

E \flat 6 B \flat 7 Am6 C7 +5 C7 Fm7 B \flat 7

You're my se - lec-shi-on For true af - fec-shi-on For all the time to

E \flat *mf* D7

be. Oh, I've had one, two, three, four, five, Six, sev - en, eight,

mf

Gm D7 Gm D7

nine, ten girls be - fore; But now there's one, and you're the one, The

G Eb Cm Bm6 Eb a tempo Bb+ Eb 6

one girl I a - dore, 'Cause you're de - lish - i - ous, And so cap -

p *a tempo*

Bb7 C7 Fm7 Bb7 Abm

ish - i - ous, If I'm re - pe - tish - i - ous, It's 'cause you're so de -

1. Eb Fm7 Bb7 Cm Bm6 2. Eb Fm7 Eb

lish - i - ous! You're so de - lish - i - ous!

mf

FUNNY FACE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf appassionato

p

p

He: Frank - ie, dear, your birth - day gift re -
She: Need - n't tell me that I'm not so

veals to me
pret - ty, dear,

that at heart you're real - ly not so
when my look - ing glass and I a -

bad.
gree.

If I add your fun - ny face ap -
In the con - test at At - lan - tic

Chords: C_6^7 , Fm7, Fm7-5, Bb9, Fm, Gm, Dm, C_6^7 , Fm7, Bb9, Gm, Eb6, Am7-5, D7sus4, D+, D7sus4, D+

Gsus4 Gm Dm Gm Em7-5 C9 Cm7-5 Bb F7

peals to me, _____ please, don't think I've sud - den - ly gone
Cit - y, dear, _____ Miss A - mer - i - ca I'd nev - er

Bb Bb7 Gb Db6 Gb

mad. _____ You have all the qual - i - ties of Pe - ter Pan.
be. _____ Truth to tell, though, you're not such a lot your - self,

Db7 Gb Bb7 Eb Am7-5

_____ I'd go far be - fore I'd find a sweet - er pan. _____ I
_____ as a Paul Swan you are not so hot your - self. _____ And yet I

Refrain: p-mf Bb7 Am7-5 Bb7 F9 Bb7 Bb7+5

love love your fun - ny face, _____ your
love love your fun - ny face, _____ your

Chords: Eb Ab7 Eb Cm

Sun - ny fun - ny face, for
 sun - ny fun - ny face. You

Chords: F7 Fm7 Bb7 Bb7+5

you're a cu - tie with more than beau - ty, you've
 can't re - pair it, so I de - clare it is

Chords: Eb Bbmaj13 Bb7+5 Gm7-5 C9 F7

got quite a lot right. of per - son - al - i - ty N. T. A
 quite all right. He: Like Ron - ald Col - man? She: So's your ol' man!

dolce

Chords: Bb7 Am7-5 Bb7 F9 Bb7 Bb7+5

thou sand laughs I've found, in
 Yet it's ver - y clear, I'm

E \flat 7 **Dm7-5** **E \flat 7** **A \flat 7**

hav - ing you a - round.
glad when you you are near.

E \flat maj7 **B \flat 7** **Gm7-5** **E \flat**

Though you're no Glo - ria Swan - son, for
Though you're no hand - some Har - ry, for

A \flat **Cm7** **F7** **B \flat 7** **Am7-5** **B \flat 7** **B \flat 7+5**

worlds I'd not re - place your sun - ny fun - ny
worlds I'd not re - place your sun - ny fun - ny

1. **E \flat** **Cm9** **B11** **B \flat 11** **E \flat** **B7** **B \flat 11** **F9** 2. **E \flat** **A \flat m** **E \flat** **A \flat 9** **E \flat**

face. I face.

FOR YOU, FOR ME, FOREVERMORE

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderately

The piano introduction is in 4/4 time, marked 'Moderately'. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes, with a final half-note chord. The left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

smoothly

The first line of the song features a vocal melody and piano accompaniment. The vocal line is marked 'smoothly' and includes the lyrics: 'Par - a - dise can - not re - fuse us, Nev - er such a hap - py'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The key signature remains two flats.

Chords: Eb, F#dim, Fm7, Bb9, Eb, F#dim

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics: 'pair! Ev - 'ry-bod - y must ex - cuse us'. The piano accompaniment continues with harmonic support. The key signature remains two flats.

Chords: Fm7, Bb7, Eb maj7, Eb7, Ab, G7

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Cm F9 Bb11 Bb7 Eb Ebdim Fm7 Bb9

If we walk on air. All the shad-ows now will lose us,

Eb11 Eb7 Ab6 G7 Cm G+5 Cm7

Luck - y stars are ev - 'ry - where. As a hap - py

F9 Fm7 Bb9

be - ing, Here's what I'm for - see - ing:

poco rit.

Chorus: (not fast)

Bb7 Eb F7 Bb11 Bb7 Fm7 Bb7

For You, For Me, For Ev - er - more, ——— It's

p - mf

$E\flat$ F7 $B\flat 11$ $B\flat 7$ $Fm 7$ $B\flat 7$
 bound to be for ev - er - more. _____ It's

$B\flat m 9$ $B\flat m 7$ $E\flat 7$ $B\flat m 9$ $E\flat 9$
 plain to see, we found by find - ing each

$A\flat maj 9$ $A\flat 6$ $A\flat$ $Cm 9$ $Cm 7$ $F 7$ $B 7$
 oth - er, The love we wait - ed for. _____

$B\flat 7 + 5$ $B\flat 7$ $E\flat$ $F 7$ $B\flat 11$ $B\flat 7$
 I'm yours, you're mine, and in our hearts _____

Fm7 Bb7 Bbm9 Bbm7 Eb7 Abadd9 Ab

The hap - py end - ing starts.

G7+5(Fbass) Fm7-5 Eb(Bbbass) Gm Fm7 Bb7

What a love - ly world this world will be, With a

Eb Bb Cm7 F9 F7 Fm7 Eb Fm7 Bb7

world of love in store For You, For Me, For Ev - er -

1. Eb6 Cm6 Bb7 2. Eb6 Eb

More! For More.

THEY CAN'T TAKE THAT AWAY FROM ME

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato (*lightly*)

Piano introduction in B-flat major, 4/4 time. The tempo is Moderato (lightly). The music features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include piano (*p*) and a crescendo leading to a *rit* (ritardando) section.

with feeling
mp a tempo

Our ro-mance won't end on a sor-row-ful note, Though by to-mor-row you're

Chords: E^b Cmi. C E^b dim. Fmi. B^b7 E^b6 B7 B^b7

The first system of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes triplets and a *mp a tempo* marking. Chords are indicated above the vocal line.

gone; — The song is end-ed, but as the song-writ-er wrote, The

Chords: E^b A^bma.7 E^b E^b6 C E dim. Fmi. B^b7 E^b E^b6

The second system continues the vocal melody and piano accompaniment. It includes a *3* (triplet) marking and continues the chord progression. The piano part features arpeggiated chords and a steady bass line.

C6 D7 G6 C6 D7 Gma.7 G6 G C6 D7

mel-o-dy ling-ers on. They may take you from me, I'll miss your fond ca-

poco marcato

Gmi. A^b C+ C7 Edim. Fmi. B^b Edim. F7 F⁷_{b5} B^b7

ress. But though they take you from me, I'll still pos - sess:

poco marcato

A^b B^b9 E^b6 Gmi. E^b G^b dim. B^b7 sus. 4 B^b7

Refrain (not fast) *mp-mf*

The way you wear your hat, — The way you sip your tea, —

slowly with warmth *mp-mf*

A^b6 B^b9 B^bmi. E^b B^b7 B^bmi.6 Cmi. D7 Gm7-5 A^b Fmi. C⁹ F7

The mem'ry of all that — No, no! They can't take that a-way from me!

mf

$A\flat$ $B\flat^9$ $E\flat 6$ $Gmi.$ $E\flat$ $G\flat dim.$ $B\flat^7 sus.4$ $B\flat 7$

The way your smile just beams, — The way you sing off key, —

mp

$A\flat 6$ $B\flat^9$ $B\flat mi.$ $E\flat$ $B\flat 7$ $Gm 7-5$ $Cmi.$ $D7 \flat 5$ $Gm 7-5$ $A\flat$ $Fmi.$ $B\flat^7 sus.4$ $B\flat 7$

The way you haunt my dreams, — No, no! They can't take that a-way from me! —

mf

$E\flat 6$ $E\flat$ *warmly* $Gmi.$ $C7$ $A dim.$ $Gmi.$ $C7$ $D7$ $Gmi.$ $Em 7-5$ $A7$

— We may nev - er, nev - er meet a - gain On the bump-y road to

con calore

$D7 sus.4$ $D7$ $Gmi.$ $C7$ $A dim.$ $Gmi.$ $B\flat mi.$ $C7$ $F7$ $A\flat mi.$ $B\flat 7$

love, Still I'll al - ways, al - ways keep the mem -'ry of

mf *f*

mp A^b $A^bma.7$ A^b6 E^b6 $Gmi.$ E^b $G^bdim.$

The way you hold your knife,— The way we danced till three,—

mp

$B^b7_{sus.4}$ B^b7 A^b6 B^b7^9 E^b7 D^7_{b5} $Gm7-5$ D^b Cmi E^b7

The way you've changed my life. No, no! They

A^b $Fmi.$ $B^b7_{sus.4}$ B^b7 Cmi *mp* $Fm7-5$ E^b A^b E^b $Gmi.$ A^b6 B^b7

can't take that a-way from me! No! They can't take that a-way from

mf *mp*

1. E^b $E^bma.7$ B^b E^b B^b7 *mf* B^b7^9 A^b B^b7^9 2. E^b $E^bma.7$ $E^bmi.6$ A^b+ E^b E^b6

me! The way you wear your hat me!

mf *p* *pp*

'S WONDERFUL

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mf

p

p

He: Life has just be - gun. Jack has found his Jill,
She: Don't mind tell - ing you, In my hum - ble fash,

Don't know what you've done, But I'm all a - thrill.
That you thrill me through With a ten - der pash.

Cm Eb Am7-5 D7 Gm Bb7-5 Gm7-5 C7

How can words ex - press
When you said you care,

Your di - vine ap - peal?
'Mag - ine my e - mosh;

Fm C Fm7-5 Bb Eb Bb Bb° C7

You can nev - er guess
I swore then and there

All the love I feel.
Per - ma - nent de - vosh.

Bb F9 F7 Bb Dbm6 Gb7

From now on la - dy I in - sist,
You made all oth - er boys seem blah;

Bb F9 F7 Fm7 Abm Bb7
un poco rit.

For me no oth - er girls ex - ist.
Just you a - lone filled me with Aah!

un poco rit.

Refrain:

p - mf a tempo

E^b E^b6 E^b E^b6 C7 C[#]0 C7 C[#]0

'Swon - der - ful! _____ 'Smar - vel - ous! _____

p - mf a tempo

B^b7(add6) B^b7 E^b6 E^b E^b6 E^b E^b E^b6

You should care _____ for me! _____ 'Saw - ful nice _____

E^b E^b6 C7 C[#]0 C7 C[#]0 B^b(add6) B^b7

_____ 'S par - a - dise! _____ 'S what I love _____ to

E^b6 Am7-5 G D

see! _____ { You've made my life so
My dear, it's four - leaf

mf

G D7 Dm6 *cresc.* C7

glam - or - ous _____ You can't blame me for feel - ing
 clo - ver time, _____ From now on my heart's work - ing

F7 Bb7 *p* Eb Eb6 Eb Eb6

am - o - rous. _____ Oh! 'S won - der - ful! _____
 o - ver - time. _____

mf Cm F Fm7 *p* E° Fm7 Bb7

'Smar - vel - ous! _____ That you should care _____ for

mf *p*

1. Eb Gm Fm Ab Gm Cm Fm7 Bb 2. Eb Ab Eb

me! me! _____

mf *mf*

SOON

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

Bb F7

p

He: I'm mak - ing up for all the

mp *rit.* *p a tempo*

Gm Dm Eb Bb C7

years that I wait - ed, I'm com - pen - sat - ed at last.

Cm7 F7 Bb6 F9 Bbmaj7 Eb6

My heart is through with shirk - ing, dear, through you it's work - ing

Cm7-5 F9 Bb F7 Gm Dm

fast. The man - y lone - ly nights and days when this duf - fer

Eb Bb C7 Bb

just had to suf - fer, are past. She: Life will be a

F9-5 F9 Bb Bb7 Bb7+5

dream song, love will be the theme song. *poco rit.*

Not fast with tender expression

Refrain: Eb Cm7-5 Gm7-5

He: Soon _____ the lone - ly nights will be
She: Soon, _____ my dear, you'll nev - er be

C7+5

C7

Fm

C7

Fm7-5

end - ed, soon, two hearts as one will be
lone - ly, soon, you'll find I live for you

Bb7+5

Bb7

Eb

Bb7

Eb

Eb7

Cm

Eb7+5

Ab6

blend - ed. ly. I've found the hap - pi - ness I've wait - ed for;
on - ly. When I'm with you who cares what time it is,

L.H. *poco rit.* *a tempo*

Fm

C7

Fm

Dm7-5

G7

Cm7

the on - ly girl that I was fat - ed for.
or what the place or what the cli - mate is?

poco rit. *a tempo*

Fm7

Bb7

Eb

Cm7-5

Gm7-5

Oh, soon a lit - tle cot - tage will
Oh, soon our lit - tle ship will come

mp

C7+5

C7

Fm

C7+5

Fm7-5

find us safe with all our cares far be-
sail - ing home through ev - 'ry storm, nev - er

Bb7+5

Bb7

Eb

Bb7

Eb

Eb7

Eb7+5

hind us; the day your mine this world will
fail ing; the day your mine this world will

L.H. poco rit.

Ab

Fm7-5

Eb

Ab6

Bb7

be in tune, let's make that day come
be in tune, let's make that day come

mf a tempo p

1

Eb

B7

Bb7

soon.

2.

Eb

soon.

mf 3 dim.

DO IT AGAIN!

Words by
B.G. DeSYLVA

Music by
GEORGE GERSHWIN

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. This is followed by a half note E, a quarter note D, a quarter note C, and a quarter note B. The piece then moves to a key signature of two flats (B-flat and E-flat) and ends with a half note D, a quarter note C, and a quarter note B. The bass line consists of a half note B-flat, a quarter note A, a quarter note G, and a quarter note F, followed by a half note E, a quarter note D, a quarter note C, and a quarter note B. The piece concludes with a half note D, a quarter note C, and a quarter note B.

p f *B♭m6* *C7* *Dm*

Tell me, tell me, what did you do to me? I just got a

p a tempo

The first line of the song features a vocal melody and piano accompaniment. The vocal melody starts on a half note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. This is followed by a half note E, a quarter note D, a quarter note C, and a quarter note B. The piano accompaniment consists of a half note B-flat, a quarter note A, a quarter note G, and a quarter note F, followed by a half note E, a quarter note D, a quarter note C, and a quarter note B. The piece concludes with a half note D, a quarter note C, and a quarter note B.

B♭m6 *C7* *F* *C7* *F* *Fm6*

thrill that was new to me, When your two lips were

The second line of the song features a vocal melody and piano accompaniment. The vocal melody starts on a half note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. This is followed by a half note E, a quarter note D, a quarter note C, and a quarter note B. The piano accompaniment consists of a half note B-flat, a quarter note A, a quarter note G, and a quarter note F, followed by a half note E, a quarter note D, a quarter note C, and a quarter note B. The piece concludes with a half note D, a quarter note C, and a quarter note B.

F#m6 *Gm6* *C7* *Gm7* *Am6* *Gm*

pressed to mine. When you held me,

The third line of the song features a vocal melody and piano accompaniment. The vocal melody starts on a half note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. This is followed by a half note E, a quarter note D, a quarter note C, and a quarter note B. The piano accompaniment consists of a half note B-flat, a quarter note A, a quarter note G, and a quarter note F, followed by a half note E, a quarter note D, a quarter note C, and a quarter note B. The piece concludes with a half note D, a quarter note C, and a quarter note B.

Cm6 D7 Gm Cm6 D7

I was-nt snug-gl-ing, You should know I real-ly was strug-gl-ing

G7 Dm7 G7 Dm7 G7 C7 *rall.*

I've on - ly met you, And I should - n't let you, but

Refrain
In slow fox-trot time

p-mf F F6

Oh, _____ do it a - gain, _____

Fma7 F F6 F+ F Dm

I may say, "No, no, no, no, no," But do it a - gain...

G7 Edim G7 Cdim C7 D7 Gm7 C7

My lips just ache to have you take, The kiss that's

cresc.

Bb F Cm6 D7 G7

wait-ing for you. ——— You know if you do, —

C rit. C Gm Cdim C7 a tempo F

You won't re-gret it, come and get it. Oh, —

rit. *a tempo*

F6 Fma7 F F6 F+

no one is near, ——— I may cry, "Oh, oh, oh, oh,

F Dm G7 Edim G7 Cdim

oh," But no one will hear. Ma - ma may

C7 D7 Gm7 Cm6 D7

scold me 'cause she told me It is naugh-ty, but then, —

cresc.

G7 rit. Bbm C7

— Oh, do it a - gain, — Please do it a - gain! —

rit.

1. F D9 C9 C7+5 2. F

a tempo *f* *pp*

I GOT RHYTHM

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Lively

Days can be

sun - ny, With nev - er a sigh, Don't need what

mon - ey can buy. Birds in the

Chords: Cm, Gm6, Eb7, Gm, Eb, Gm6, Ebm6, Gm, Dm7, Gm, Dm7, Gm

Cm Gm6 Eb7 Gm Gm7

tree sing Their day - ful of song, Why should - n't

Cm7 F7 Bb Fm7 Bb Fm7 Bb D D7

we sing a - long? I'm chip - per

Faug5 D7 Cm7 Eb7 D D7

all the day, Hap - py with my lot. How do I

Faug5 D7 Cm7 F7 Edim Gb7 F7 Bbm6 Ddim F7

get that way? Look at what I've got:

REFRAIN (*with abandon*)

p-mf B♭ B♭6 Cm7 F7 B♭6 Edim Cm7 F7

I — got rhy - thm, I — got mu - sic, —

B♭ B♭6 Cm7 F7 E♭m6 B♭ F7 B♭ C♯dim F7

I — got my man — Who could ask for an - y - thing more?

B♭ B♭6 Cm7 F7 B♭6 Edim Cm7 F7 B♭ B♭6

I — got dais - ies — In — green pas - tures, — I — got

Cm7 F7 E♭m6 B♭ F7 P: D7 Am7

my man Who could ask for an - y - thing more? Old — Man

Fm6 D7 G Daug 5 Dm G7 C7 Gm7 Fbm6 C9
 Troub - le, - I — don't mind him, - You won't find him -

C7-5 F7 C7 F7 Bb Bb6 Cm7 F7 Bb6 Edim
 'Round my door. I — got star - light, I — got

Cm7 F7 Bb Bb6 Cm7 F7 Ebm Bb Fm
 sweet dreams, I — got my man Who could ask for an - y-thing

G7 C7 F7 1. Bb Ab Gb Db 2. Bb
 more, Who could ask for an - y-thing more? more?

LOVE WALKED IN

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

mp *mf* *poco rit.*

E \flat E \flat maj.7 E \flat dim Fm Fm7 G7 D \flat m6 F7sus.4 F7 Cm F7

Noth - ing seemed to mat - ter an - y more, _____

p a tempo legato

A \flat 6 Dm7-5 G7 \flat 5 C7aug5 F7 \flat 5 B \flat 7 E \flat

Did - n't care what I was head - ed for; _____

Bbm7 Eb7 Abmaj.9 Ab6 Am7 Gmaj.7 Bb9

Time was stand - ing still, Noth - ing count - ed till There

mf

Eb Ebmaj.7 Edim Fm7 Db7(b5) F7 Bb7 Eb Fm7 Bb9 Bb9aug5

came a knock - knock - knock - ing at the door. ———

Refrain (*slowly, with much expression*)

Eb F7

Love walked right in and drove the shad - ows a -

p

Bb7sus.4 Bb7 Eb F7

way; Love walked right in and brought my sun - ni - est

Bb7 Eb Eb^{aug.} Ab Ab⁶

day. One mag - ic mo - ment and my heart seemed to

C7^{aug5} Fm C7 Fm7 Eb Bb7sus.4 Bb7

know That love said "Hel - lo," Though not a

F9 Fm7 Bb7 Eb F7

word was spo - ken. One look and I for - got the gloom of the

poco rit. *p a tempo*

Bb7sus.4 Bb7 Eb F7

past; One look and I had found my fu - ture at

Bb7 Eb Eb aug. Ab Abmaj.7

last. One look and I had found a

Fm7 Abm6 Eb Eb7 C7 Fm Bb9

world com - plete - ly new, When love walked in with

1. Eb B9 Bb7 2. Eb Gb Bb9 Eb

you. you.

SOMEBODY LOVES ME

Words by
BALLARD MACDONALD and B.G. DeSYLVA
French version by EMELIA RENAUD

Music by
GEORGE GERSHWIN

Allegro moderato

The piano introduction is in G major, 4/4 time, marked *Allegro moderato* and *mf*. It consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line.

Em *mp (con moto)* F#m Bm Em6 Em 7#m Bm Em6

When this world be - gan It was Heav - en's plan,
Tout dès le dé - but Il fut en - ten - du

The first line of the song features a vocal melody in G major with lyrics in English and French. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is *con moto* and the dynamics are *mp*.

F#m7 B7 sus4 B7 Em7 Em6 Am6 B7 Em

There should be a girl for ev - 'ry sin - gle man;
Qu'il y au - rait pour chaque hom - me u - ne femme;

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes some arpeggiated chords in the right hand.

G Am D7 G6 G Am D7 G6

To my great re - gret Some - one has up - set,
Mais à mon re - gret Fut chan - gé l'as - pect

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a final chord in the right hand.

Am7 D7 sus G D7 G7' Em Cm6 D7 Em Em6

Heav - en's pret - ty pro - gram for we've nev - er met; I'm
 Du des - sein des cieux car je ne l'ai trou - vée; Je

Bm Bm6 E7 Em7 poco rit. A7 D7 D+

clutch - ing at straws, just be - cause I may meet her yet.
 veux es - pé - rer qu'un jour je la ren - con - tre - rai.

poco rit.

Refrain G (molto legato) a tempo

Some - bod - y loves me I won - der
 Quel - qu'un m'ai - me ra Je ne sais

p-f a tempo

C7 G C7 Am7 D7

who, I won - der who she can be;
 qui Mais c'est un fait é - ta - bli

G D7-9 G

Some - bod - y
Quel - qu'un m'ai -

Am7 Am D7 G A7

loves me - ra Je wish I knew,
me - ra Je veux sa - voir,

Bm C#7-9 C#m7 F#7 Bm

Who can she be wor - ries me,
C'est ce qui fait mon sou - ci,

E7 Am Dm6 Am Dm6

For ev - 'ry girl who pass - es me I shout, Hey!
Pour cha - que bel - le qui pas - se je cris Oh!

Am Em7 A7 Em7 A7

may - be, You were meant to be my lov - ing
la! la! Se - rait el - le par ha - zard mon

D7 D+ G Am7 Am D7

ba - by; Some - bod - y loves me
a - mie? Quel - qu'un m'ai - me - ra

G C7 G Em Am7 D7

I won - der who, May - be it's
Je ne sais qui Peut - ê - tre

1. G D7 2. G Am G

you. you.
vous. vous.

mf *rit. e dim.*

FASCINATING RHYTHM

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

p *dim.* *rit.*

E^b *a tempo* *E^bm⁷* *A^b7* *A^bm* *E^bm* *B^b7^{sus.4}*

Got a lit - tle rhy - thm, A rhy - thm, a rhy - thm That pit - a - pats through my

p a tempo

E^bm *A^b7* *E^b* *B^bm⁷* *A^b7* *A^bm*

brain. So darn per - sis - tent, The day is - n't dis - tant

mf *p*

E^bm *B^b7* *B^b7⁵* *E^bm* *F⁷* *B^bm*

When it - 'll drive me in - sane. Comes in the morn - ing With -

p *f* *f* *p*

E^b7 E^bm B^bm $F^7sus.^4$ B^bm E^b7 B^bm B^bm^7
 out an-y warn-ing, And hangs a-round all day. I'll have to sneak up to it,

mf 3 *cresc.*

E^b E^bm F^7 B^b
 Some-day, and speak up to it, I hope it list-ens when I say:

REFRAIN

B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b
 "Fas-ci-nat-ing Rhy-thm You've got me on the go! Fas-ci - nat-ing Rhy-thm I'm all a -

p

B^b7 E^b D^b E^b7 D^b E^b7 D^b E^b7 D^b
 qui - ver. What a mess you're mak-ing! The neigh-bors want to know why I'm

E^b7 D^b E^b7 D^b E^b7 A^b $Fm7$ Gm B^b+9
 al-ways shak-ing Just like a fliv-ver. Each morn-ing I get up-with the

E^b E^b7 Cm E^b6 B^b+ F E^b dim.
 sun, (Start a hop-ping nev-er stop-ping) To find at night, no work-has been

B^b7 C^{\sharp} dim. B^b7 A^b B^b7 A^b
 done. I know that once it did - n't mat - ter But

B^b7 A^b B^b7 A^b B^b7 A^b B^b7 A^b B^b7
 now you're do-ing wrong; When you start to pat - ter, I'm so un - hap - py.

E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b E^b7 D^b

Won't you take a day off? De - cide to run a-long Some-where far a-way off, And make it

E^b7 A^b Fm⁶ G⁷ Cm B^b E^bma.⁷ F⁷

snap- py! Oh, how I long to be - the man I used to be!

mf

B^b7 A^b B^b7 A^b B^b F⁷ B^b 1. E^b

Fas-ci- nat-ing Rhy-thm, Oh, won't you stop pick-ing on me!"

p

E D C B 2. E^b A^b Cm E^b Fm A^b E^b

me!"

mf *cresc.* *sf*

THE HALF OF IT, DEARIE, BLUES

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction is in B-flat major, 4/4 time, marked Moderato. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features a series of eighth and sixteenth notes, creating a bluesy feel. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piece concludes with a *poco rit.* (poco ritardando) marking.

p

(He) Each time you trill a song with Bill, or look at Will, I get a chill— I'm
(She) You dare as- sert that you were hurt eachtime I'd flirt with Bill or Bert— You

p

The first system of the song features the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is Moderato. The lyrics are: (He) Each time you trill a song with Bill, or look at Will, I get a chill— I'm (She) You dare as- sert that you were hurt eachtime I'd flirt with Bill or Bert— You. The piano part provides a harmonic foundation with chords and moving lines.

gloom - y. I won't re-call the names of all the men who fall— it's all ap -
brute, you! Well I'm re-paid; I felt be-trayed when an - y maid whom you sur -

The second system continues the vocal and piano accompaniment. The lyrics are: gloom - y. I won't re-call the names of all the men who fall— it's all ap - brute, you! Well I'm re-paid; I felt be-trayed when an - y maid whom you sur - . The piano part continues with its harmonic support.

- pal - ling to me. Of course I real - ly can-not blame them a bit,—
-veyed would suit you. Com-pared to you, I've been as good as could be —

mf

The third system concludes the vocal and piano accompaniment. The lyrics are: - pal - ling to me. Of course I real - ly can-not blame them a bit,— -veyed would suit you. Com-pared to you, I've been as good as could be — . The piano part ends with a *mf* (mezzo-forte) marking.

For you're a hit, — wher - e'er you flit. — I know it's so, but dear - ie,
Yet here you are, — lec - tur - ing me! — You're just a guy who makes me

oh! you'll nev - er know the blues that go Right through me.
cry, yet though I try to "cut" you I Sa - lute you.

poco rit.

Refrain *p smoothly*

I've got the "You don't know the half of it, dear - ie," blues! —
I've got the "You don't know the half of it, dear - ie," blues! —

The troub - le is you have so
Oh, how I wish you'd drop an'

man-y from whom to choose.
an-chor and end your cruise.

If you should mar-ry Tom, Dick or Har-ry, Life would be—the bunk-
You're just a duf-fer Who makes me suf-fer; All the young-er set

mf

I'd be-come a monk. I've got the "You don't know the half of it, dear-ie," blues!
Says your hearts to let. I've got the "You don't know the half of it, dear-ie," blues!

dim. *p*

1 2

mf *rit.* *f*

RHAPSODY IN BLUE

By
GEORGE GERSHWIN
Paraphrased and Arranged by
HENRY LEVINE

Moderately slow, with expression

The first system of musical notation for 'Rhapsody in Blue' is in 4/4 time, featuring a key signature of one flat (B-flat). The tempo and expression markings are 'Moderately slow, with expression' and 'mp' (mezzo-piano). The system consists of a treble and bass staff. The treble staff begins with a series of chords and single notes, including fingerings 5, 3, 4, 2, 5, 2, 1, 3, and 4. The bass staff has a more rhythmic accompaniment with fingerings 2, 1, 3, 1, 3, and 1. The system concludes with a series of chords and a final note with a 3-finger fingering.

The second system of musical notation continues the piece. The treble staff features a melodic line with fingerings 5, 1, 3, 3, 3, 3, 3, and 3. The bass staff provides a steady accompaniment with fingerings 2, 3, 3, and 3. The system ends with a final chord and a 3-finger fingering.

The third system of musical notation continues the piece. The treble staff features a melodic line with fingerings 5, 4, 3, 2, 3, 1, 3, and 3. The bass staff provides a steady accompaniment with fingerings 3, 1, 3, 1, 3, and 3. The system ends with a final chord and a 3-finger fingering.

The fourth system of musical notation continues the piece. The treble staff features a melodic line with fingerings 5, 3, 4, 2, 3, 1, 3, and 3. The bass staff provides a steady accompaniment with fingerings 2, 3, 3, 3, 3, and 3. The system ends with a final chord and a 3-finger fingering.

First system of a musical score. The right hand (treble clef) features a melodic line with a triplet of eighth notes (1, 2, 3) and a subsequent eighth-note triplet (1, 2, 3). The left hand (bass clef) provides a steady accompaniment with eighth notes. The system concludes with a half note in the right hand and a whole note in the left hand.

Second system of the musical score. The right hand begins with a melodic phrase marked *p* (piano) and *rit.* (ritardando). This is followed by a section marked *f a tempo* (forte at tempo), featuring a more complex melodic line with sixteenth notes and a triplet. The left hand continues with a consistent eighth-note accompaniment.

Third system of the musical score. The right hand contains a melodic line with a triplet of eighth notes. The left hand maintains the eighth-note accompaniment. The system ends with a half note in the right hand and a whole note in the left hand.

Fourth system of the musical score. The right hand features a melodic line with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. The system concludes with a half note in the right hand and a whole note in the left hand.

[illegible]

The image shows a musical score for a piece titled "The Song of the Lark" by Maurice Strakosky. The score is written for a single instrument, likely a piano, and is in 3/4 time. It consists of two systems of music. The first system is marked "ff allargando" and features a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody and accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody and a bass staff with a piano accompaniment. The melody is in G major, starting on G4 and ending on G5. The piano accompaniment is in G major, starting on G2 and ending on G3. The second system is a continuation of the first, with the melody and piano accompaniment continuing. The melody is in G major, starting on G4 and ending on G5. The piano accompaniment is in G major, starting on G2 and ending on G3. The score is marked with a tempo of 'moderato' and a dynamic of 'mp'.

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a repeat sign.

EMBRACEABLE YOU

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Whimsically

G
p leisurely

Doz - ens of girls would storm—

mf

p smoothly

D7

— up; I had to lock my door.

F#m **D7** **Eb9** **D7** **G** **Am7 D7**

Some - how I could - n't warm — up To one be - fore.

What was it that con - trolled me? What kept my love - life

lean? My in - tu - i - tion told me You'd come

on the scene. La - dy, lis - ten to the rhy - thm of my

heart - beat, And you'll get just what I mean.

rall. e dim.

rall. e dim.

Chords: G, F#7, B, F#7, B, Am7, G, Em, A9, Em, A9, Em, Em6, Em, A7, Am, D, Am, D, Am, D, Am, D

Tempo/Expression: *rall. e dim.*

Rhythmically

Refrain:

G C#° D7 Am11 Fm6 D7
 Em-brace me, My sweet em-brace - a-ble you! ____

Am F7 D7 G D7sus4 G
 Em-brace me, You ir-re-place - a-ble you! ____

Em Em7 Em6 F#7 Bm Bb+ Bm7 E7
 Just one look at you, my heart grew tip-sy in me; ____

D D#° A7 D7
 You and you a-lone bring out the gyp-sy in me! ____

The musical score is written in G major (one sharp) and 4/4 time. It consists of a refrain and several lines of melody and piano accompaniment. The vocal lines are written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). Chord symbols are placed above the vocal lines. The lyrics are written below the vocal lines. The piano accompaniment includes dynamic markings such as *p-mf*. The score is divided into systems, each containing a vocal line and a piano accompaniment line. The lyrics are: "Em-brace me, My sweet em-brace - a-ble you! ____", "Em-brace me, You ir-re-place - a-ble you! ____", "Just one look at you, my heart grew tip-sy in me; ____", and "You and you a-lone bring out the gyp-sy in me! ____".

G C#° D7 C Fm6 D7
 I love all the man - y charms a - bout you; —

Am F7 D7 G7 D7sus4 Bbm6 G7 C
 A - bove all I want my arms a - bout you. — Don't be a

Am6 B7 Em Eb+ G Em6 G
 naught - y ba - by, Come to pa - pa, Come to pa - pa, do! My sweet em -

Cm6 D 1. G Eb A D7 2. G
 brace - a - ble you! you! —

L.H.

LOVE IS HERE TO STAY

Music and Lyrics by
GEORGE GERSHWIN
and IRA GERSHWIN

Con anima

The piano introduction is in B-flat major, 4/4 time. It begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo and mood are indicated by the marking *Con anima*. The introduction concludes with a mezzo-forte (*mf*) dynamic marking.

F6 E7 F D7 G7 D7

The more I read the pa-pers The less I com-pre - hend The

mp leggiero

The first line of the song features a vocal melody in B-flat major. The piano accompaniment is marked *mp leggiero*. The right hand of the piano part has a rhythmic pattern of eighth notes, while the left hand has a bass line. The key signature has one flat (B-flat major).

Gm7 Cdim C9 F6 Fdim Gm7 C7 Bb

world and all its ca - pers And how it all will end. Noth-ing seems to be

The second line of the song continues the vocal melody. The piano accompaniment maintains the *mp leggiero* feel. The right hand of the piano part has a rhythmic pattern of eighth notes, while the left hand has a bass line. The key signature has one flat (B-flat major).

F G7 C7 B \flat

last - ing, But that is - nt our af - fair; We've got some - thing

Em7-5 A7 D G7 C9

per-ma-nent, I mean in the way — we care. —

Refrain C7 G9 Gm7 C7 F

It's ver - y clear Our love is here to stay;

p - mf

Gm7 C7 G7 Gm7 C7 E \flat 9 D9

Not for a year But ev - er and a day.

G7 C7 D7 Gm7 C7

The ra - di - o and the tel - e - phone and the

Fmaj.7 Bb Em 7-5 A7 Dm

mov - ies that we know May just be pass - ing fan - cies,

G7 Gm7 C7 G9

And in time may go. But, oh my dear,

mf *p*

Gm7 C7 F Gm7 C7

Our love is here to stay; To - geth - er

G7 Gm7 C7 Eb9 D9

we're go - ing a long, long way.

G7 C7 D7 Gm7 C7

In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,

Eb9 D7 Bb Ddim F Gm7 C9

They're on - ly made of clay, But ^{gva...} our love is here to

mp *dim.*

1. F6 C7 2. F6

stay. It's ver - y stay.

p *mf* *pp delicato* *pp*

CONCERTO IN F

(SECOND MOVEMENT)

By
GEORGE GERSHWIN

Adagio **Andante con moto**

p *pp* *pp* *poco accel.*

a tempo *R.H.* *mp* *mf*

p *pp* *mf* *p* *dolce* *dim. e rit.* *pp a tempo*

Più mosso

First system of the musical score. The right hand features a melodic line with eighth-note patterns, including triplets and sixteenth-note runs, with fingerings 1, 2, 4, and 3 indicated. The left hand provides a harmonic accompaniment with chords and single notes, with fingerings 2 5, 3 5, 2 5, 3 5, 2 5, and 1 2 3 indicated. A piano (*p*) dynamic marking is present in the right hand.

Second system of the musical score. The right hand continues the melodic development with eighth-note patterns and fingerings 5, 3 1, and 3 1. The left hand accompaniment includes chords and single notes with fingerings 2 5, 3 5, 2 5, and 2 5. The system concludes with a double bar line.

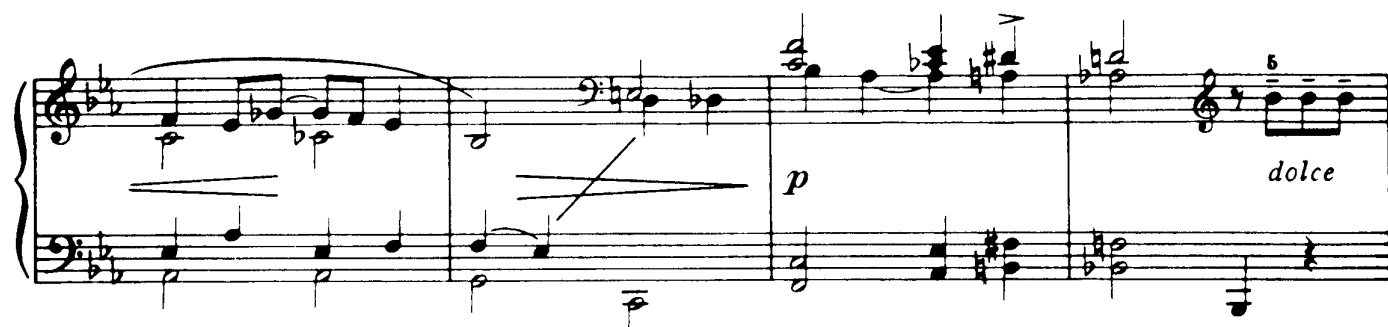
Third system of the musical score. The right hand features a melodic line with eighth-note patterns and fingerings 5 1, 5 1, 2, and 4 2. The left hand accompaniment includes chords and single notes with fingerings 2 5, 3 5, 2 5, 3 5, and 2 5. A mezzo-forte (*mf*) dynamic marking is present in the left hand, with the instruction *marcato il tema*.

Fourth system of the musical score. The right hand continues the melodic development with eighth-note patterns and fingerings 4, 1 4, 2 4, and 3. The left hand accompaniment includes chords and single notes with fingerings 1 4, 2 4, and 3. The system concludes with a double bar line.

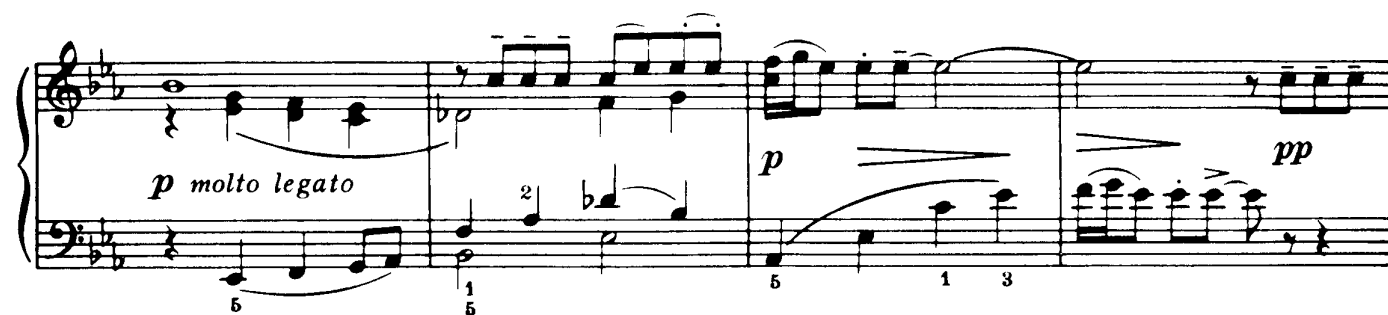
Fifth system of the musical score. The right hand features a melodic line with eighth-note patterns and fingerings 1, 7, and 7. The left hand accompaniment includes chords and single notes with fingerings 1, 7, and 7. A piano (*p*) dynamic marking is present in the left hand, with the instruction *rubato*. The system concludes with a double bar line. The final measure of the system is marked *rit.* and *mf*, with the instruction *Con moto, espressivo*.



First system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and fingerings (1, 3, 1). The bass staff has a supporting line. The instruction *marcato il tema* is written below the treble staff.



Second system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and fingerings (6). The bass staff has a supporting line. The instruction *p* is written below the treble staff, and *dolce* is written below the bass staff.



Third system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and fingerings (2, 1, 3). The bass staff has a supporting line with fingerings (5, 1, 5). The instruction *p molto legato* is written below the treble staff, and *p* and *pp* are written below the bass staff.



Fourth system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and fingerings (2, 3, 2, 5). The bass staff has a supporting line with fingerings (5, 1, 5, 3, 2, 5, 2). The instruction *ten.* is written above the treble staff, and *p* and *pp* are written below the bass staff.



Fifth system of musical notation. Treble and bass staves. The treble staff has a melodic line with slurs and fingerings (1). The bass staff has a supporting line with fingerings (1). The instruction *mf* is written below the treble staff, *dim.* is written below the bass staff, and *rit. e dim.* and *ff* are written below the bass staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff contains a more rhythmic accompaniment with chords and single notes. The key signature has two flats.

Second system of musical notation, continuing the piece. It includes various musical notations such as slurs, ties, and dynamic markings. The treble staff has a melodic line with slurs and ties. The bass staff has a more rhythmic accompaniment with chords and single notes. The key signature has two flats.

Third system of musical notation, starting with the tempo marking "Tempo I". The treble staff features a melodic line with slurs and ties. The bass staff has a more rhythmic accompaniment with chords and single notes. The key signature has two flats. The system includes the marking "p dolce" and "R. H.".

Fourth system of musical notation, continuing the piece. It includes various musical notations such as slurs, ties, and dynamic markings. The treble staff has a melodic line with slurs and ties. The bass staff has a more rhythmic accompaniment with chords and single notes. The key signature has two flats. The system includes the marking "p".

Fifth system of musical notation, concluding the piece. It includes various musical notations such as slurs, ties, and dynamic markings. The treble staff has a melodic line with slurs and ties. The bass staff has a more rhythmic accompaniment with chords and single notes. The key signature has two flats. The system includes the markings "pp", "rit.", and "ppp".

IN THE MANDARIN'S ORCHID GARDEN

Music and Lyrics
GEORGE GERSHWIN
and IRA GERSHWIN

Allegro moderato

The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The bass line starts with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The tempo is marked *Allegro moderato* and the dynamic is *mf*.

The first line of the song is in 4/4 time. The vocal melody is in the right hand, starting with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The piano accompaniment is in the left hand, starting with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The tempo is *Allegro moderato* and the dynamic is *p*. The lyrics are: "Some-how by fate mis-guid-ed A but-ter-cup re-sid-ed".

The second line of the song is in 4/4 time. The vocal melody is in the right hand, starting with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The piano accompaniment is in the left hand, starting with a quarter rest, followed by a quarter note B-flat, a half note A-flat, and a quarter note G. The tempo is *Allegro moderato* and the dynamic is *p*. The lyrics are: "In the Man-da-rin's orch-id gar-den, — A but-ter-cup that did not".

poco accel.

grace The love-li-ness of such a place.

poco accel.

a tempo

And so it sim-ply shriv-eled up And begged each or-chid's par-don.

p a tempo

R. H.

animato

Poor lit-tle but-ter-cup In the orch-id gar-den.

animato

mf

R.H.

Poco piu mosso

mf

The bees came buz-zing dai-ly, And kissed the or-chids

mf

gai - ly In the Man-da-rin's or-chid gar-den: —

p rall.

mf

p rall.

R. H.

The but-ter - cup sighed long - ing - ly,

a tempo

mf

a tempo

but love was not for such as she,

ten.

colla voce

accel.

L. H.

And so one day it shriv-eled up and died, still begging par - don,

meno mosso

molto cresc.

meno mosso

R. H.

molto cresc.

poor lone - ly but - ter - cup In the or - chid gar - den.

rit mp

L.H.

rit mp

Tempo I

p sempre legato

I too, have been mis - guid - ed,

f

L.H. mf

p sempre legato

Too long have I re - sid - ed In the Man - da - rin's or - chid gar - den.

3

3

3

3

And though for friend - li - ness I

3

3

3

3

3

yearn, *p* I do not know which way to

accelerando turn. *rit* How long must I keep shriv'l-ing

up To beg each la - dy's par - don?

allarg. A lone-ly but-ter-cup In the or-chid gar-den. —

ten. ten.

mf p f allarg. ten. ten. mp a tempo mf